

ORGAN
LESSONS.

ORGAN
PIECES.

GEO. F. Root's

MODEL
ORGAN METHOD

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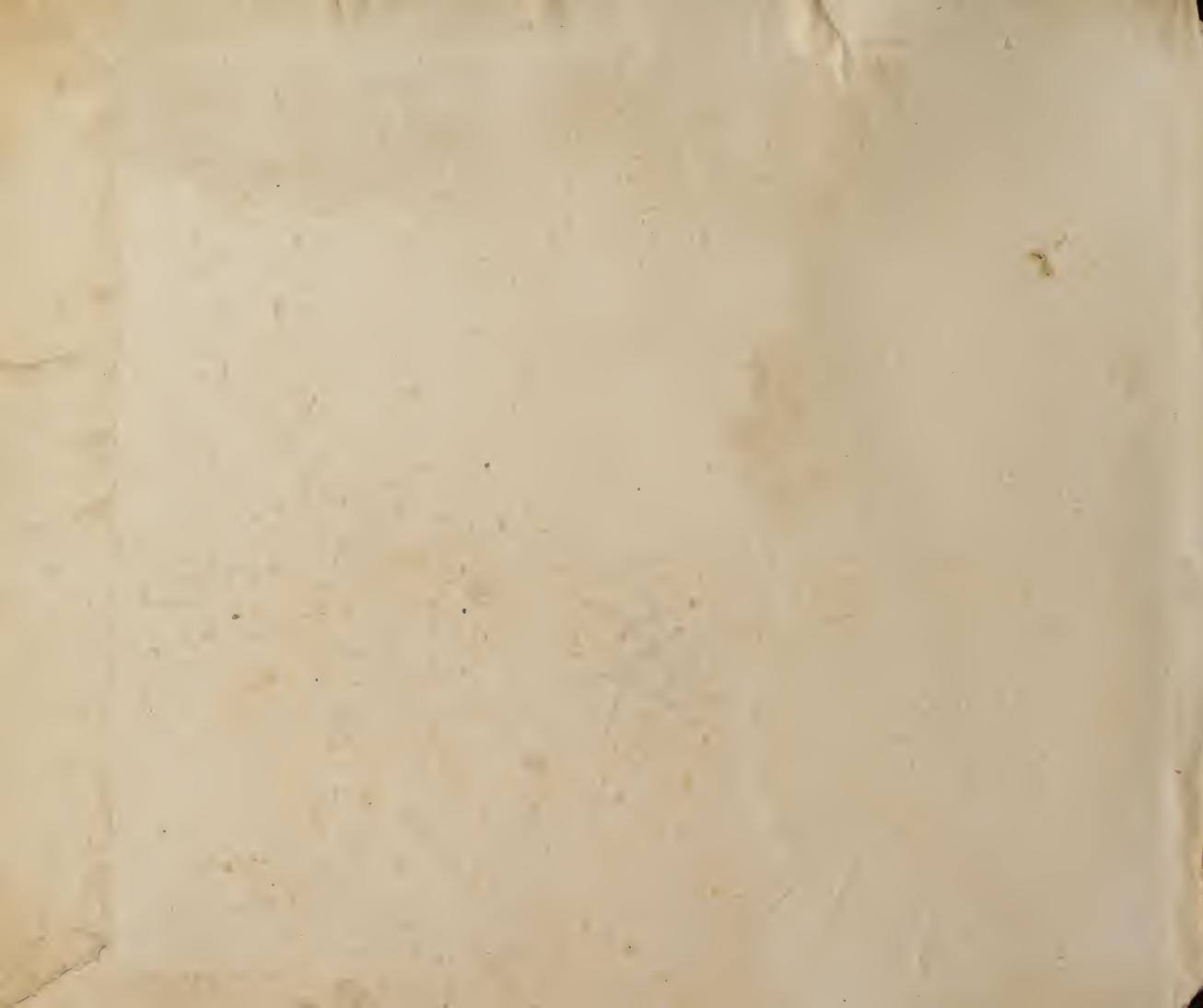
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THE ANALYTICAL MUSIC TABLE.

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Rhythms

Lengths.....

Whole note, half note, quarter note, eighth note, &c. Dotted whole, dotted half, dotted quarter, &c. Double dotted whole, double dotted half note, half note, whole note, half note, quarter note, &c. Dotted whole rest, dotted half rest, dotted quarter rest, &c. Double dotted rest, double dotted half note. These names popularly apply to the characters that represent length, but the name *note* comes in our system of the lengths themselves. Although figure 1 sometimes stands for a whole note or its value, 2 for a half note, 4 for a quarter, &c. No length (note or rest) in music has always the same absolute duration. In one time a quarter may be long, and in another short, or it may vary by a faster or slower performance of the same time. It may however always have the relative duration of the same time that its name indicates, while the measure and movement remain unchanged. That is, the quarter will be half as long as the eighth, or twice as long as the sixteenth, &c. Notes and rests are therefore said to have in themselves only relative length. (See *Normal Musical Hand Book*.)

Beats. These are as follows: Mental beats. Beats with the hand or "beating time." Beats with the voice or "counting time." Accepted beats, unaccented beats. Representations of beats or parts of measure. Beats following each other in groups of three, thus: ac. unac. ac. unac. &c., make Triple measure. Groups of four beats, ac. unac. lesser ac. unac. &c., make Quadruple measure. Groups of six beats, ac. unac. unac. lesser ac. unac. unac. make Sextuple measure. Bars and the spaces they make, or representations of measures. Beat means the time of its measure. Its value is given with each beat. Any note not dotted may be divided into two or more parts, called the *beating measure*, and this comes in representations of measures. Values of measures. Values of notes. Measures in the form of a fraction, the upper figure showing the kind of note, and the lower the beat note used. Compound measures.—Measures in which the beat note is a dotted note. There are compound double, compound triple and compound quadruple measures. Any dotted note may be a beat note in compound measure, but the dotted note is taken. Compound double measure would be easily indicated by 2-4 (in fraction form) with the dot after the lower figure, and on the same plan compound triple, and compound quadruple might be indicated, but the usual way to indicate the first is by the figures 6-8, the second by 9-8, and the third by 12-8.

Measures.....

The following are some of the terms in music that indicate movement: *Presto*, very fast; *Allegro*, fast; *Allegretto*, moderately fast; *Moderato*, moderate; *Andantino*, moderately slow; *Audante*, slow; *Adagio*, very slow.

MUSIC

Melodies

Pitches.....

Sounds or noises that have *pitch* are **TONES**. All noises have the other properties in common with tones (*length, power and quality*), but it is pitch that distinguishes them. When tones go together in music, they make *music*. Every note in music has its own definite name, independent of time. This name clings to it through all its relationships with other tones and is called its *absolute name*. The absolute names of pitches are the names of certain letters, with, in some cases the addition of the word sharp, flat, double sharp or double flat. Every pitch in music is used at different times to sustain different relations to other tones, and for this reason has, beside its absolute name, several relative names. These relations are called *key*. There are two kinds of key, one that is dominant, and one that is sub-dominant. There are also one sharp, two sharps, three sharps, four sharps, five sharps, six sharps, and names of that kind, and, in some cases, do, re, mi, fa, &c. Any pitch in music may occupy any of these relations, but while C may be key note in one tune and four or eight in another, and flat seven in another, it cannot be one of three or dominant or sub-dominant through all. When its relation is broken or ended its relative name ceases. As Mary sang sometimes she was an alto and sometimes a soprano, and might possibly sing a tenor, she could not be at once. When she is her absolute name and the other her relative name.

A key is a large family of related pitches. All the pitches in music named C, D, E, F, G, A and B, make one key. All the pitches named G, A, B, C, D, E and F sharp, make another key. All the pitches named A, B, C, D, E, F and G sharp make another, and there are many others. Each key has tones which are called *key notes*, or tonic or one or eight. It has also tones named two, three, four, five, six and seven, also called super-tonic, mediant, subdominant, &c. There are major keys and minor keys. The regular members of keys are called diatonic tones, all others are called chromatic tones. These are called "natural" merely two things in music. One something to *have* as the first, third, fifth or major third, the other the *difference of pitch* between the two tones that have this relationship. One is a musical effect, the other a calculation. Of intervals there are seconds, thirds, fourths, fifths, &c., diatonic and chromatic, perfect and imperfect, major and minor, augmented and diminished, step, half step and step-a-half. These are the names of differences of pitch, and are used for meaning or calculation of intervals. The next larger families of keys are called chords. A chord consists of their positions, inversions and progressions. The next larger families in music are scales. A scale consists of eight or more tones heard successively. Scales are major, minor and chromatic. Modulation: going from one key to another during a piece of music. Transposition: singing or playing a tune, scale or exercise higher or lower than written or previously performed (giving it in another key).

The only character in our system that represents the pitches of tones, consequently the only character that represents a key and what the key contains, is the staff. The staff consists of horizontal lines and spaces. Both lines and spaces are used to represent pitches. There is a space above and below every line, and there are also spaces between lines, but they are precisely like those in the capital letters of the alphabet. They are called *short lines*. Each line and space is called a degree. The staff is as many degrees as each of these are lines and spaces that represent pitches. When the staff consists of the five long lines and their spaces, its spaces are named, space below, 1st line, 1st space, 2d line, 2d space, 3d line, 3d space, 4th line, 4th space, 5th line, and space above. When the staff consists (as it frequently does) of five long lines, and one short line below, the degrees are named, second space below, 1st line, 1st space, &c. When the staff consists of the five short lines and their spaces, the degrees are named, 1st line above, 2d line above, 3d line above, 4th line above, 5th line above, and the space above. While the capacity of the staff to represent pitches is never less than the five long lines and their spaces, it varies above that according to the number of short lines used. It is also affected in its manner of representing pitches by the number of short lines used, also by the letters called sharp, flat, double sharp, double flat, &c.

As the system represents many pitches, it is necessary to indicate which pitch is wanted to point to the degree representing it, or place a note upon it, or in some way indicate it. The natural way of putting a note upon the degree is best, because it not only shows which pitch is wanted, but its place in the measure shows when it is wanted, and its shape shows how long it is wanted (if there is a time or measure). (See *Normal Musical Hand Book* for fuller explanations and for omitted subjects.)

Sharps and flats in two ways affect the staff. In one way, a sharp or flat not only makes a degree stand for another pitch through its entire extent, but it produces a similar effect upon all the octaves above and below that degree of that staff. Sharps and flats for these purposes are put in the signature place (where the staff is made to represent some key). In the other use of the sharp or flat it only affects the degree upon which it is placed for the remainder of the measure in which it occurs. A brace unites as many staves as it is used to together.

Dynamics

Power.....

Degrees of mere loudness and softness of tones are called *power*, and are named *mezzo*, *forte*, *plano*, *fortissimo*, *piissimo*, *crescendo*, *diminuendo*, *swell*, *forzando*, &c. These powers are represented to the eye either by the foregoing words written, or by certain characters.

Qualities.....

Tones agreeing in length, pitch and power may differ in joyfulness or sadness, clearness or somberness, boldness or fearfulness, or may be of one kind or another as to voice or instrument. The peculiarities of tones in these respects are called their *QUALITIES*. Qualities of tones are named *gentle*, *sober*, *glojojo*, *doloroso*, &c., and mingling with differences of power, *massetoso*, *afuetoso*, *dolce*, *con spirito*, *grave*, &c. Also *finte tone*, *trumpet tone*, *clarinet tone*, *violin tone*, *brilliant tone*, *ringing tone*, *sympathetic tone*, &c.

Expression.....

The term *expression* is properly applied to all things of power and quality, as it is mainly by differences in these things that tones have different manifestations or expressions. There are, however, some things of rhythm that come under this head, such as *accelerando*, *rise*, *dando*, *tempo rubato*, *pause*, *syncopation*, *staccato*, *legato*, &c. Also *portamento* and other things of musical mechanics.



POSITION OF THE HAND.

ORGAN LESSONS.

FIRST COURSE.

KEY AND KEY- NOTES.

No. 1.—Begin at the upper part or right hand of the key-board, and touch the white keys successively going down, or to the left, and notice the tones that are best for stopping-places.

Tones that make the best stopping-places or endings are called KEY-NOTES.

Key-notes and all the other tones that go with them make a KEY.

The tones of a key may be put into the form of scales, exercises, or tunes.

TRAINING TO A BETTER PER- CEPTION.

Play, ascending and descending, (with any finger) until you clearly perceive the key-notes.

Some will perceive the key-notes at once; others will need to train their musical perceptions, or "ear," before they can tell them readily.

ABSOLUTE NAMES.

Touch all the Key-notes of the key.

Each key-note is named C; the one nearest the center of the key-board, MIDDLE C.

Touch the white key next above each C.

These tones are all named D.

Touch the white key next above each D.

These tones are all named E.

Touch the two white keys next above each E.

The next above E are named F, and the next, G.

Touch them all again and name them.

This word "key" will illustrate an important subject, viz., that of *technical terms*. A word may have a different meaning, according to the way it is used. We call this family of tones a *key*; the lever of the instrument that we produce the tones with is also a *key*; the book of solutions of mathematical problems is sometimes called a *key*; a certain wedge in mechanics is a *key*; the piano-tuner tunes with a *key*; we wind our watches with a *key*, and there are doubtless many other uses of the word that we do not know. All these are special and peculiar or *technical* meanings, the *common* meaning of the word being something with which to unlock a door, trunk, or desk. If we use the word *key* in the science of music, we do not mean watch-key, nor door-key, nor any other kind of *key* than the *musical key*, which has its own special and limited meaning. Let us not make the mistake of judging any musical word by its other meanings, for that always makes confusion. We shall be tempted when we come to *step*, *half-step*, *natural*, *sharp*, *flat*, and many other words, but it will be well to remember that they have *little* or *nothing* of their common meanings when used musically. Any who desire to investigate this subject more fully are referred to **NORMAL MUSICAL HANDBOOK**.

POSITION.

No. 2.—Sit in front of the center key-note (middle C). Put the thumb of the right hand on the C next above middle C; let the first finger be over D, the second over E, the third over F, and the fourth over G.

Play these five tones, ascending and descending, until the fingers and thumb move without moving the hand.

Sit high enough to have the elbows a little above the level of the key-board. See that the fingers are curved and the back of the hand level. Imitate the position of the hand in the cut.

OCTAVE.

From one key-note to the next above or below is called AN OCTAVE.

Play the same exercise an octave higher.

From one D to the next D above or below is an octave. So from E to E, F to F, or G to G.

LEFT HAND.

Put the little finger of the left hand on the key-note an octave below middle C, and play it and the four tones next above it in the same way, ascending and descending.

Practice this exercise first with one hand, then with the other, until each can be kept nearly still while the fingers do the work.

Do not hold one key down while playing the next, but let the key going down meet the one coming up just half way.

BOTH HANDS.

Play the same exercise with both hands together.

It will be awkward, at first, to strike with the thumb of one hand and the little finger of the other at the same time; then the first of one and third of the other, and so on; but it will grow easier and easier until finally it will seem almost the natural way.

Keep your eyes on your hands until you can trust them to keep their right positions without being watched.

Do not leave the exercise until it is well done.

No. 3.—Play the same exercise again with both hands together.

When it goes well, it will cause a regular pulsation in the mind that is called “keeping time.”

BEATS.

These pulsations, or BEATS, as the musical term is, are alternately more or less prominent—we *feel* this whether the instrument makes some of the tones louder or not.

The prominent beats are called ACCENTED BEATS, and the others UNACCENTED BEATS.

Accented and unaccented beats, as they follow each other, make groups called MEASURES.

MEASURES.

COUNTING.

Play this exercise again, evenly and steadily, (there will be no beats nor measures unless you do). Make alternately an accented and an unaccented beat, saying *one* with the accented and *two* with the unaccented beats.

Do not sing the counts. Speak them promptly, but not loudly.

Here is a representation, in common musical notation, of what you have been playing.

When you get ready, end with key-note.

NOTATION, OR
REPRESENTA-
TION.

STAFF.

The groups of horizontal lines with the spaces they make are called STAVES.

Staves are used to represent the PITCH (highness or lowness) of tones.

PITCH.

It is the *pitch* of the tone that is named C, D, E, or some other name of that kind. Such names do not name the *length*, *power*, nor *quality* of tones.

BRACE.

The character that unites the staves is called a BRACE, and shows that both staves are used together.

TREBLE CLEF.

The character next to the brace on the upper staff is called the TREBLE CLEF, and makes the staff represent the higher pitches.

BASE CLEF.

The clef next to the brace on the lower staff is called the BASE CLEF, and makes the staff represent the lower pitches.

NOTES.

The little characters on the lines and spaces are called NOTES, and not only show which lines and spaces are wanted, and when they are wanted, but indicate the length of the tones to be made.

BARS AND
MEASURES.

The lines across the staves are called BARS, and the spaces they make represent measures, and are themselves called MEASURES.

Figures indicat-
ing Measures
and Notes.

As these notes are called QUARTER NOTES, the figures after the clefs say, two quarters (fourths) in each measure.

Names of De-
grees, and what
they represent.

The lines and spaces of the staff (called DEGREES) are named, space below, first line, first space, second line, second space, etc.

The third space of the treble staff stands for the pitch named C (the one an octave above middle C), the fourth line for the pitch named D, the fourth space for E, the fifth line for F, and the space above the fifth line for G.

The space above the fifth line belongs to it as much as the space below it does. There is always an available space each side of every line of the staff, whether it be a long line or a short one. (For fuller explanations of all these elementary principles, see NORMAL MUSICAL HANDBOOK.)

No. 4.—Begin with *five* (G) instead of key-note.

End with key-note.



ORGAN LESSONS.—FIRST COURSE.

MARKS OF
FINGERING.

The second space of the base staff stands for the C that is an octave below middle C. The third line stands for D, the third space for E, etc. The cross and figures over the notes are temporary signs for beginners, to show where thumbs and fingers are to be used. The cross for thumb, 1 for first finger, 2 for second, etc.

A tone as long as two quarters is called a **HALF**, and is represented by a character called a **HALF NOTE**.

Tones have to be named according to their properties. When we are talking about tones as to *pitch*, we say, C, D, E, F, etc.; when we are talking about tones as to *length*, we say, whole, half, quarter, eighth, etc. For fuller explanation see HANDBOOK.

HALF NOTE.

$\frac{2}{4}$ does not mean simply two quarters in each measure, but the value of two quarters. The beats go on regularly whatever notes are used. Count one, two, with every half, but do not let the beats or counts go faster at the half notes.

Each hand separately first.

The bar at the close of a piece or section of music is called a **DOUBLE BAR**.

No. 5.

DOUBLE BAR.

No. 6.—Few finger marks are given that you may not be tempted to play by them instead of the lines, and spaces, and notes.

SAME TUNE
FOR EACH
HAND.

No. 7.—Do not roll the hand, especially in playing the base. When the hands can be trusted, keep the eyes upon the notes.

DIFFERENT
BASE.

No. 8.—Begin with *three* (E) instead of key-note. Count steadily.

**SAME TUNE
TWO OCTAVES
APART.**

A musical score for piano, page 10, showing measures 11 and 12. The score is divided into two staves. The top staff (treble clef) has a key signature of one sharp and a time signature of 2/4. The bottom staff (bass clef) also has a key signature of one sharp and a time signature of 2/4. The music consists of eighth-note patterns and rests, typical of a piano sonata movement.

The speed with which a tune goes is called its **MOVEMENT**. When the beats in a piece of music move about as fast as ordinary pulse-beats, it is said to be *moderate*, meaning that it has a moderate movement.

For reasons for the use of Italian and other foreign terms see HANDBOOK.

No. 9.—We are using only a few tones of this key. Notice which degree in each staff represents the key-note.

MOVEMENT.

TRIPLE MEAS- URE.

A piece of music that groups its beats into *twos* is in **DOUBLE MEASURE**. A piece of music that groups its beats into *threes* is in **TRIPLE MEASURE**. In double measure only one unaccented beat follows each accented beat.

In triple measure two unaccented beats follow each accented beat.

For the development of the idea that a measure is a group of beats, rather than a "portion of time," and that measure grows out of music rather than music out of measure see [HANDBOOK](#).

DOTTED HALF.

A tone as long as three quarters is called a *dotted half*, and is represented by a character called a **DOTTED HALF NOTE**.

3/4 signifies that three quarters or their value go with every measure.

The word "time," in music, is much used with reference to beats and measures, as "counting time," "beating time," etc., and in such cases does not mean duration in the ordinary sense of that word. See **HANDBOOK**.

Count one, two, three, one, two, three, etc.—“one” with the accented beat, “two” and “three” with the unaccented. Steadily at the dotted half notes. Do not hurry.

No. 10.

TIME MARK.

A musical score for piano, page 10, showing measures 11 and 12. The score is divided into two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. The key signature is A major. The music is labeled 'Moderato.' The top staff has a continuous eighth-note pattern. The bottom staff has a eighth-note pattern that starts on the first beat of each measure and ends on the third beat of the second measure.

ORGAN LESSONS.—FIRST COURSE.

No. 11.—Commence slower than *Moderato*. Touch the keys with the *ends* of the fingers, but *sides* of the thumbs.

Moderato.

**MELODY
AND
BASE.**

No. 12.—When a piece has no movement mark, *Moderato* may be understood. Keep the thumb over the keys while the fingers are playing. Do not look at your hands after the right position is taken.

**MOVEMENT
UNDERSTOOD.**

No. 13.—When beats group themselves in *fours* as follows: accented, unaccented, lesser accented, unaccented, they make what is called **QUADRUPLE MEASURE**. Count one, two, three, four, with each quadruple measure.

A tone as long as four quarters is represented by a character called a **WHOLE NOTE**.

The organ does not give *accented tones* in making measures as the piano can easily do; nevertheless accented and unaccented beats are induced in the mind, and easily perceived when the instrument is properly played.

**QUADRUPLE
MEASURE.
WHOLE NOTE.**

No. 14.—Count as promptly as you would move your hand if you were "beating time."

**MELODY
AND
BASE.**

No. 15.—Notice that the first finger of the right hand plays the key-note instead of the thumb. The thumb plays a new pitch named B, which is represented by the third line of the Treble Staff.

Notice that it is not the line of the staff that is named B; it is the tone that is named B. The line is named "Third Line."

Left hand as before. A movement a little faster than *Moderato* is named *ALLEGRETTO*. Begin with each hand alone *Moderato*.

Allegretto. 3

No. 16.—Second finger of right hand on key-note. New pitch for thumb, named A; represented by second space of Treble staff.

This space has been representing A all the time, but it was not wanted before, and so was not brought into action. Now the note shows that that space is wanted; its position in the measure shows when it is wanted, and its shape shows how long it is wanted.

When you can play this lesson without "losing the time," as the musical phrase is, try first soft, and repeating loud, then *vice versa*, and see which you like best.

Moderato. 2

No. 17.—Third finger of right hand on key-note. New pitch for thumb, named G; represented by second line, Treble staff. Two eighth notes with a beat. The dots before the double bar form what is called a *REPEAT*, and mean repeat. The effect of a repeat reaches back to other dots; or, if they are not there, to a double bar; or, if there are neither dots nor double bars, to the beginning of the piece.

The repeat makes two sections of this piece. Play the first section loud and the second soft; then *vice versa*.

No. 18.—Some exercises do not pretend to develop musical taste, but are only for flexibility of finger or execution. This is one of them. Play each measure four times, and play the whole exercise several times through. When you are ready to close, strike the key-note.

ORGAN LESSONS.—FIRST COURSE.

No. 19.—D. C. stands for "Da Capo," which means "go to the beginning." "Fine" means "finis, or end," and shows where a piece closes after a "D. C" has been observed.

For pronunciation of these and other musical terms, see **HAND-BOOK**.

When you can play this lesson three times, "keeping the time"—that is, having the accented and unaccented beats move on through it without interruption—make the first section loud, the second soft, and the third (caused by the D. C.) loud. Then try a different expression; make it up yourself.

Andantino.

DA CAPO.
FINE.

FINE.

D. C.

No. 20.—**THEME AND VARIATIONS.** A *Theme* is a simple tune. Variations of a tune are made by adding connecting or ornamenting tones. Double bars indicate not only the end of a tune, but of a section of a tune. This tune has two sections. Sections are divided into *phrases*. Each *measure* in this tune constitutes a phrase. Second finger of right hand on key-note. New pitch for the thumb, named A.

NEW PITCH AND POSITION.
SECTION.
PHRASE.
THEME AND VARIATIONS.

4 THEME.

FIRST VARIATION.

SECOND VARIATION.

THIRD VARIATION.

FOURTH VARIATION.

WHERE THE WIND-HARP LINGERS.

No. 21.—The thumb of the right hand is here on the D next above middle C, which is represented by the *space below* of Treble staff. The tones E and F (represented by first line and first space) are the other new tones. No key-note among the tones played by the right hand. In the left hand, the thumb is on the key-note that the little finger has been playing. This brings a low G for the third finger.

Begin *Moderato*. Do not sing the lesson until you play it well. While singing, do not take breath oftener than at the end of each line. That you may fill the lungs well, keep a good position of the body while you sing. Let there be no obstruction to the tone from lips, tongue, or teeth. Give such power and quality to the tone as the words require.

Eighth notes are separated from each other when a syllable goes to each in singing. One dash at the end of the stem makes the eighth note, whether it is connected with other notes or not.

NEW TONES.
NEW
POSITIONS.
SINGING.

Allegretto.

Where the wind-harp lin - gers Touched by fair - y fing - ers, Bells with el - fin ring - ers Chime the parting day;

Faint the twi - light's gleam - ing, Soft the star - light's streaming, Pale the sil - ver beam - ing Of the young moon's ray.

All that's sweet in - vites us, All that's dear de - lights us, On - ly joy in - cites us On our even - ing way.

ORGAN LESSONS.—FIRST COURSE.

No. 22.—Middle C for little finger of left hand, represented by first line below of Treble staff.

The Treble staff is sometimes used to represent the pitches that the left hand plays, instead of enlarging the Base staff by short lines to do it.

A tone eight beats long is here represented by three notes, tied together by curved lines, called TIES. Play the left hand part all through first, with the fingering marked for the first measure; afterward make the change as marked. Try to make the change without "losing time." It will be a good plan to make the change every four measures, after the piece goes well. It will be monotonous to keep the same degree of power through this lesson; so when it goes well, vary it *dynamically*.

Allegretto.

WALTZ MOVEMENT.

No. 23.—The thumb of the right hand now plays the G that was the highest note of the preceding lesson. The second finger touches the key-note next above, causing a little spreading of the hand. The left hand also has a new succession.

Slow at first; right movement at last. Do not lift the fingers too high.

Allegretto.

ORGAN LESSONS.—FIRST COURSE.

No. 24.—Three tones heard together, make a *chord*. The tones of a chord heard one after another, make an *arpeggio*. The whole hand may move in striking chords.

The tones C, E, and G, heard together in any order, make the *common chord of C*.

Sustain well the long tones—counting steadily through them

**CHORD
ARPEGGIO.
COMMON
CHORD OF C.**

DUET EXERCISE IN C.

No. 25.—This piece may be played by two players at the same time; the *Primo* player at the right, and the *Secondo* player at the left. Each part should, however, be practised, if they are not played together.

The staff may be made to represent pitches an octave higher than usual, by placing the word *Ottava*, or its abbreviation (8va), over it. Lines after this mark, show how far its effect continues.

In Primo here, the right hand plays an octave higher than the left, although the same degrees of the staff are used in representation, for both.

SECOND

No. 26.—Notice that the black keys of the instrument are in groups of twos and threes.

Touch the lowest black key of any group of threes.

The pitch this key makes is named F sharp.

F SHARP.

Touch all the F sharps.

Play, ascending and descending, the whole length of the key-board (with any finger), using all the white keys except F ; omit that, and play F sharp instead.

Is C key-note now?

KEY OF G.

Play again, and notice what tones are key-notes.

You find that the G's are now key-notes. The tones you have now played, make, therefore, a new key. It is called the key of G.

The key you have been playing in, is called the Key of C.

To make the staff stand for this key, it is only necessary to make those degrees that stood for F, (which we do not want), stand for F sharp, (which we do want). This is done by putting a character called a sharp, upon a degree that stood for F, near the beginning of the staff.

The arrangement of the staff to represent a key, incidentally becomes the sign, or as the musical term is, the SIGNATURE of the key.

SIGNATURE.

As the prominent object in arranging the staff to represent the key of G, is the sharp, the signature of the Key of G is said to be one sharp. It is the absence of such characters that becomes the signature of the Key of C.

The staff in this condition is technically called NATURAL.

NATURAL.

This term has nothing of its common meaning, when used as a technical term in music. (See HAND-BOOK.)

RELATIVE NAMES.

So the signature of the Key of C, may be said to be natural.

RELATIVE NAMES.

The key-note of every Key, is named one or tonic. The tone of the Key next above the key-note, is named two or supertonic. The next above, is three or mediant; the next, four or sub-dominant; the next, five or dominant; the next six or sub-mediant; and the next seven or sub-tonic. The next which is key-note, tonic or one, is also sometimes called eight.

These are called the Relative names of tones when they are in a key. Singers sometimes use the syllables Do, re, mi, etc., as the relative names of the tones of a key. They are, however, mostly used for singing scales and other exercises in a key.

ABSOLUTE NAMES.

The relative name of a pitch only lasts while the key lasts; for instance, C was only key-note, or one, while used in the Key of C. It is four in the Key of G; but the letter-names of tones are independent of relationship, and are called absolute names. Like every person who has an absolute name, and then is called teacher, chorister, or organist, as he fulfills those relations. (See HAND-BOOK.)

LESSONS IN THE KEY OF G.

No. 27.—Thumb of right hand on key-note next above middle C. Thumb of left hand on key-note next below middle C. Observe that the pitch that was five, or dominant, in the Key of C, is now one, or tonic; observe also, that we have a new pitch here—one that is not in the Key of C.

The note that exactly coincides with the beat, is called the beat-note. Any note may be taken for beat-note. This causes what are called Varieties of Measure. The half is beat-note in this lesson. It is in double measure, half variety.

Moderato.

FINE.

D. C.

BEAT-NOTES.
VARIETY OF
MEASURE.

No. 28.—Little finger of right hand on five of the key. Little finger of left hand on key-note.

Moderato.

No. 29.—Little finger of right hand on second key-note above middle C. Extension of the hand for the thumb to reach B. Little finger of left hand on key-note next below middle C. Observe that the right hand begins with *three*. Hands still, especially left hand. Vary in power—increase and diminish.

Moderato.

NEW POSITION.
EXTENSION OF HAND.

No. 30.—Observe that the Base begins with three of the key, and that the movement is slow.

Andantino.

NEW POSITION.
DOTTED HALF-REST.

FINE.

D. C.

ORGAN LESSONS.—FIRST COURSE.

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No. 33.—Left hand same as in preceding lesson; right hand an octave higher. Do not let the lesson be monotonous for want of varying the power.

Allegretto.

No. 34.—Common Chord of G (G, B, D). Beginning with three of the key; reaching an octave in the base. Play chords from the wrist; single tones by the fingers alone.

Moderato.

No. 35.—Play each measure Six times. Hands still; movement by fingers only.

THREE-FINGER EXERCISE.

ORGAN LESSONS.—FIRST COURSE.

DUET EXERCISE IN G.

No. 36.—Practice each part of this duet as a lesson, before playing either with another player. The chords may have a wrist movement, but the *Primo* parts should be played with the fingers only.

SECONDO.

QUARTER REST.

PRIMO.

LESSONS IN THE KEY OF D.

No. 37.—If the pupil will touch all the keys of the instrument, ascending and descending, that give the tones of the key of G, excepting C—omit that, and play C sharp (the black key next above C) in its stead, a new key, with the D's for key-notes, will be the result.

To make the staff stand for this key, (the F sharps being provided for) it is only necessary to make the degrees that stood for C, (that we do not want) stand for C sharp (that we do want.)

The signature of the key of D is said to be two sharps.

Third finger of right hand on key-note, an octave above centre D, and little finger of left hand on key-note, an octave below it.

Become as familiar with the black keys as with the white ones; they help make the key, the same as the white ones do.

KEY OF D.

No. 38.—First finger of right hand on three of the key (F sharp); thumb of left hand on key-note. Remember that there is no C in this key. If you play it, it will not sound well. Notice that the ending is repeated *twice*. When you are familiar with the piece, try first making these endings alike in strength, then each successively softer, and see which way you like best.

Moderato.

BABY'S FAST ASLEEP.

No. 39.—Let the *power* and *quality* of tone be appropriate to the words.

WHOLE AND HALF RESTS.

Allegretto.

Ba-by's fast a - sleep, Oh hush! hush! hush! Careful watch we'll keep, Oh hush! hush! hush!

Bees are dron - ing out their song, While sweet the brook - let rip - ples on, So let the ba - by sleep, Oh, hush! hush! hush!

No. 40.—Play each measure EIGHT times. Hands scupulously still; fingers curved, striking on the ends. Play correctly—playing rapidly will come itself—always slow at first.

FOUR-FINGER EXERCISE.

ORGAN LESSONS.—FIRST COURSE.

No. 41.—First finger over the thumb. Observe the fingering carefully. When the piece is learned at this pitch, play it an octave higher. Begin with a slow movement.

Allegretto.

No. 42.—The common chord of D is D, F sharp, A. If the hand is small, the thumb may be put on F sharp in the second form of the chorus and the first finger on A.

No. 43.—The tones of a key in this order make a *scale*. The second finger is here put over the thumb. Play the G and F sharp a few times with thumb and second finger before playing the lesson, and see how quietly the motion can be made. The scale in the key of D is taken first, because that is one of the easiest.

Moderato.

SCALE IN KEY OF D.

DUET EXERCISE IN D.

No. 44.—After this duet is thoroughly learned as to measure, give an impulse to the first tone in each measure, and make the tones before the rests, light and short.

SECONDO.

Moderato.

Fine.

D.C.

PRIMO.

Moderato.

SVA

Fine.

D.C.

LESSONS IN THE KEY OF A.

No. 45.—Touch all the keys that give the key of D. Now the same, only omit G, and substitute G sharp. This, you perceive, gives us a new key, with A for key-note. Both thumbs on the key-notes nearest the centre of the instrument.

Allegretto.

KEY OF A.

No. 46.—Play each measure *eight* times, observing previous directions about position and movement.

FIVE-FINGER EXERCISE.

ORGAN LESSONS.—FIRST COURSE.

NO. 47.—This tune begins with the last beat of the measure. Count six. Allegro is faster than Allegretto. Begin Moderato; vary the power.

Allegro.

BEGINNING WITH LAST BEAT.

ALLEGRO.

NO. 48.—Each phrase of this melody is repeated an octave higher; the accompaniment keeping the same pitches through all.

Allegro.

MELODY AND ACCOMPANIMENT.

No. 49.—Andantino is a movement a little slower than *Moderato*.

If you wish the words you sing to be heard distinctly, give their first elements carefully. (See *HAND-BOOK*.)

THE BLIND GIRL'S SONG.

Andantino.

I know they must be fair, The meadow flowers there, For on - ly something beauti - ful Could perfume all the air. I
can - not see them now, But from each stalk and bough They send their greeting on the breeze That fans my ach - ing brow.

No. 50.—The tones A, C sharp and E combined in any way, make the common chord of A. If the hand is very small, the fingering should be different—the thumb may commence in the right hand part.

DUET EXERCISE IN A

No. 51.—The design of this duet is, to express what is gentle and graceful, rather than bold; when it is so learned that it goes through "in time," let this expression be attempted.

SECONDQ.

PRIMO.

Py. I. *Andantino.*

Nr. 1.

Nr. 2.

Fine.

D.C.

No. 52.—Before playing the lesson, let the thumb and second finger of left hand, practice E and F sharp, as marked in the exercise, until the crossing over can be done without much movement of the hand.

**SCALE.
KEY OF A**

LESSONS IN THE KEY OF E.

No. 53.—Play the tones of the key of A, with the exception of D; omit that in each octave, and substitute D sharp. The key of E is the result. Base commences with one, and Treble with three, of the key. The peculiarity of the whole rest is that it is a measure rest for any kind of measure.

**KEY OF E.
MEASURE
REST.**

No. 54.—Count one to each half or its value; that is, let the half go with each beat, and so become beat-note.

The quarter is usually beat-note, but sometimes it looks more appropriate to have some other note for beat-note. See *NOR. MUS. HAND-BOOK*

THE CHAPEL.

No. 55.—The eighth is here beat-note. This piece is said to be in triple measure, eighth variety. Vary the expression of the phrases after you can play the piece "in time."

Allegretto.

No. 56.—The tones E, G sharp, B, make the common chord of E.

No. 57.—

SCALE IN KEY OF E.

4 MODERATO.

No. 58.—Touch every black key and each white key next above every group of black ones, and notice the key-notes; then this lesson.

KEY OF B.

No. 59.—Touch every black key, and every white key next above and next below each group of *three* black keys. Notice key-notes; then lesson.

KEY OF F SHARP.

LESSONS IN THE KEY OF F.

No. 60.—Touch every white key except the one that gives B; omit that, and touch the black key next below it instead. The result is the Key of F. The new pitch is named B flat. The staff is made to represent the Key of F, by so placing a flat as to represent the new pitch. The signature of the Key of F is said to be one flat.

Moderato.

**KEY OF F.
NEW PITCH
B FLAT.**

Fine.

Da Capo after Repeat

No. 61.—Get the measure of each part of this lesson well in mind before putting the hands together. Count steadily.

Moderato.

GOING HOME.

No. 62.—Where there are two consecutive tones at the same pitch for singing, the instrument may make one as long as both. Let the quality of tone be joyful.

Allegretto.

JOYOUS WORDS.

Joyous words, joy-ous words; How they ring o'er the main, Go-ing home, go-ing home, To our own land a-gain! To our own dear home, we're go-ing home, To our own dear home, sweet home, sweet home!

ORGAN LESSONS.—FIRST COURSE.

No. 63.—A moderate degree of power in music is called *mezzo*, and is usually indicated by the letter *m*; a soft power is called *piano* (*p*), and a loud power *forte* (*f*). The effect of a mark of power (technically called a *Dynamic Mark*) continues to the next mark, or to the end of the section or piece.

DYNAMIC MARKS.
MEZZO, PIANO,
FORTE.

Moderato.

No. 64.

COMMON
CHORD OF F.
CHORDS OF F
AND C.

ORGAN LESSONS.—FIRST COURSE.

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DUET EXERCISE IN F.

No. 65.—Observe that the melody, or "air" of this piece, is partly with the left hand player; in the "secondo," in base clef.

Andantino.

SECO

Primo.

Andantino.

SVA

Fine.

D.C.

LESSONS IN THE KEY OF B FLAT.

No. 66.—To make the key of B flat, play the pitches that make the key of F, with the exception of E; omit that, and play E flat instead.

The staff is made to represent the key of B flat by means of two flats, which make all the degrees that stood for B and E stand for B flat and E flat.

Moderato.

KEY OF B FLAT.

No. 67.—

COMMON CHORD OF B FLAT.

I AM COMING. (Summer's Song.)

No. 67.—*Power and quality* must be left very much to the performer; the words here indicate what they should be. Play the piece well before singing it.

Allegretto.

I am com-ing, glad-ly com-ing, With my ros-es fresh and new; Give me wel-come, heart-y wel-come, For the joys I bring to you. No more cold to chill my blossoms, No more clouds to hide my blue, I am com-ing, give me welcome, For the joys I bring to you.

DUET EXERCISE IN B FLAT.

No. 68.—Where a legato mark connects two notes, it is usually in good taste to accent the first, and make the second light and short.

SECONDO.

Allegretto.

Fine.

D.C.

Allegretto.

N.Y.B.

Fine.

D.C.

No. 69.—The treble clef is twice introduced upon the lower staff here, to *simplify the notation*. If the seventh and eighth measures of the base, were represented by the base staff, it would have to be made enlarged by lines above. Make only a lateral motion of the hand. Begin moderate.

Allegretto.

Fine.

D.C.



LESSONS IN THE KEY OF E FLAT.

No. 70.—To make the Key of E flat, use the pitches of the Key of B flat, with the exception of A; instead of which, play A flat. A graceful musical effect is sometimes produced by making the beats go gradually slower. It is called *Ritard* and so indicated. Begin slowly. The *power* is left to you.

RITARD.

Moderato. 2 3 4 3

No. 71.—Where the same pitch is repeated several times for the voice, the organ may make a continuous tone. This lesson will be somewhat difficult for the beginner. Play it well before singing.

THE GREEN LEAVES RUSTLE.

Andantino.

The green leaves rustle in the breeze, The summer sun is hanging low, With crimson and with ame - thyst The western sky is all a-
glow; There comes a sound of tinkling bells From yonder flock in hill-side fold, As fair the sunset gleaming tips The bowing clover buds with gold.

NO. 72.—**f** stands for *Fortissimo*, which means very loud.

COMMON
CHORD OF E
FLAT.
FORTISSIMO.

NO. 73.—This scale requires the *third* finger to cross over the thumb, in descending, and the thumb to pass under the *third* finger, in ascending. It would be well to practice these movements, looking at the hand before playing the lesson.

SCALE IN THE
KEY OF E
FLAT.

DUET EXERCISE IN E FLAT.

NO. 73½.—This duet will require more practice than any of its predecessors—especially the *Secondo*. Make the notes with dots over them light.

SECONDO.

PRIMO.

ORGAN LESSONS.—FIRST COURSE.

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LESSONS IN THE KEY OF A FLAT.

No. 74.—The Key of A flat has the same pitches as E flat, with the exception of D; that is omitted, and D flat substituted—making four flats the signature, or rather requiring four flats to make the staff represent the key, which arrangement becomes the signature.

KEY OF A FLAT.

Allegretto. 4

THERE HE SWINGS. (The Bluebird)

No. 75.—
Moderato.

There he swings! there he swings on top - most bough, Hear his song! hear his blithe, merry song; There is one on - ly, one who sings it,
so, 'T is my bluebird, the first of the throng, 'T is my bluebird, 'T is my bluebird, Always first among the heralds sweet of song.

No. 76.—The combination of tones here indicated, forms the common chord of A flat. *Moderately.*

Moderato.

No. 77.—Scale in the key of A flat. Treble staff for left hand.

NU. 77.—

Do not let the hands interfere

DUET EXERCISE IN A FLAT, AND D FLAT

No. 78.—Before practicing this duet, touch all the black keys, and each white key *next below* the black groups. This gives the key of D flat. Touch all the black keys, and each white key *next above* and *next below* each black group of *three*. This gives the key of G flat.

SECONDO

Andantino.

Sypn.

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ORGAN LESSONS.

SECOND COURSE.

SCALES IN THE KEY OF C.

No. 79.—Right hand play this:



Commit it to memory, then look at the hand while you try to observe the following directions:

Do not raise the hand when the thumb goes under or the finger over.

Do not *twist* the hand at those places; let it move laterally only.

Play this scale, commencing an octave above middle C. Then two octaves above middle C.

Left hand play this:



Hand quiet; moving laterally only. Watch it until it does the work rightly.

Play this scale, commencing with middle C. Then two octaves below middle C.

This work should be done faithfully, and then both hands should play together *one octave*, beginning at the various key-notes of this key mentioned above.

No. 80.—Chords in the Key of C. Count two in the measure. Half-note is beat-note.

Moderato.

No. 81.—Observe that the third finger holds the sustained tone in the first half of the piece, and the fourth finger in the last part. Vary the expression. Do not roll the left hand.

Moderato.

No. 82.—Do not leave this lesson until you can go smoothly from one chord to the next.

Moderato.

No. 83.—Grazioso means *gracefully*.

WALTZ EXERCISE.

Grazioso.

ORGAN LESSONS.—SECOND COURSE.

39

MUSIC'S GREETING. (Trio.)

No. 84.—For remarks on *modulation*, see next page.*Andante.*

How we love thy kindly greet - ing, Music, music, heavenly friend; In the midst of cares re-treat - ing, Peace and rest thy numbers send.

Ev - er in life's va-ried sto - ry, With us where thou canst abide, Ev-er on-ward to the glo - ry Waiting on the oth-er side.

No. 85.—In playing from vocal parts (called *Vocal Score*) one part may be played as written and the others sustained, as in No. 1 of the following examples, or if the voices give the rhythmic form well, the plan of No. 2 may be followed.

In giving out a vocal piece on the organ the rhythm should be marked by at least one part.

MUSIC'S GREETING. (As played for Singing. No. 1.)

Andante.

No. 86.—

Andante.

MUSIC'S GREETING. (As played for Singing. No. 2.)

ORGAN LESSONS.—SECOND COURSE.

WAITING TOGETHER.

No. 87.—If you will sing and play the seventh measure of the following song, and stop with the word "boyish," you will find that you want G for the key-note next, although the piece being in the Key of C you will want to get back there before long. This going to another key in the course of a piece of music, is called MODULATION. When a sharp (or flat) is used in the course of a piece of music, it is called an *Accidental*. As an Accidental it has not so much power as it has in the signature place; as an Accidental it only affects the degree on which it is placed, for the *remainder of the measure*. (See NORMAL MUSICAL HAND-BOOK.)

Affetuoso means with tenderness and pathos. Let the words indicate the power and quality.

Affetuoso.

A - lone in the dear old homestead That once was so full of life, Ringing with girlish laughter, Echo ing with boyish strife, We

two are waiting to - geth - er, And oft as the shadows come With tremulous voice he calls me "It is dark ! are the children at home? It is

dark ! It is dark ! are the children all at home?" "Yes love," and I answer gently, "They're home long and long a - go;" Then I

sing him the songs he loves best; And I sing them so soft and low, That the old man drops to slumber, With his head upon his hand; And I

tell to myself the number, At home in the bet-ter land, At home, at home, At home in the bet-ter land.

Ritard.

CHROMATIC TONE EXERCISE.

No. 88.—When a tone not belonging to a key is introduced into it, in such a way as not to cause a change of key, it is called a CHROMATIC TONE. As C would sound well in this piece as key-note, while F sharp is heard, that tone is Chromatic here. In the previous piece, F sharp was seven, in the Key of G; here it is *sharp four*, in the Key of C. Chromatic tones are pleasant visitors.

Tones belonging to keys are called DIATONIC TONES. We have used only Diatonic tones up to this number.

Moderato.

x 1 x 2 x 3 2 1 x 1 2 3 4 FINE.

Ritard. . . D. C.

ORGAN LESSONS.—SECOND COURSE.

No. 89.—In one measure of this piece we have F sharp in the first half and F in the last half. To stop the effect of the sharp on that line, and make it stand for F, a character called a NATURAL is used. The word "natural," in music, has no meaning of naturalness, but has reference to pitch, like flat or sharp. All are alike in naturalness. (See chapter on "technical terms," in NORMAL MUSICAL HAND-BOOK.)

Moderato.

Moderato.

1 4 4 3 4 Fine

D. C.

No. 90.—The new chromatic tones here are sharp two, flat six, and sharp one.

It is pleasant to think of chromatic tones as giving a richer *coloring* (so to speak) to music.

Adagio means quite slow

Adagio.

No. 91.—CHROMATIC SCALE. All the tones in music may be put in one key. The regular members of the key will be the diatonic tones—all the rest will be chromatic tones. Diatonic and chromatic tones in this order make what is called the CHROMATIC SCALE. Commit these scales to memory, and play them with each hand separately until they go well.

The ear will now perceive that when every key (white and black) of the instrument is touched successively, ascending or descending, there is the same difference of pitch (interval) between *any two* that are next to each other, whether they are white, or white and black. This smallest interval used in music is called a **HALF-STEP**. The chromatic scale is a succession of half-steps. E and F, B and C are half-steps apart, just as F and F sharp, or B and B flat are; so diatonic tones make some half-steps, although they are mostly STEPS apart when in scale order. (For fuller naming and instruction with regard to intervals, see **NORMAL MUSICAL HANDBOOK**.)

No. 92.—

No. 93.—MINOR AND MAJOR KEYS. Touch all the notes of the Key of C excepting G; omit that, and play G sharp instead. This makes not only another key, but a key of a different kind—more sad or plaintive. It is called a MINOR KEY. Up to this point we have been using only MAJOR KEYS. A is the key-note of this minor key.

Minor Keys are named from their key-notes as Major Keys are. This is the key of A minor. The tones of Minor Keys, like those of Major Keys, are named one, two, three, four, etc.; or tonic, dominant, subdominant, etc. Six and seven are a STEP AND A HALF apart. The Major and Minor keys that have nearly the same tones (as C Major and this A Minor) are said to be RELATIVE to each other.

In representing a Minor Key, the staff commences as it does for its relative Major, so the signature is the same for both, but where the peculiar tone of the Minor Key is wanted (in this case G sharp) it is indicated by an accidental.

Moderato.

No. 94.—Relative Major and Minor Keys mingle pleasantly in the same piece.

The eighth is beat-note here if the piece is played in sextuple measure, but sometimes such a piece is played in double measure, with a dotted quarter, or its value, with each beat. When this is the case, the piece is said to be in COMPOUND DOUBLE MEASURE. Play the piece slowly at first in sextuple measure, then with the right movement in compound double.

(A truer indicating of compound double measure would be by a dotted 4 for the lower figure. See NORMAL MUSICAL HAND-BOOK.)

Andantino.

ORGAN LESSONS.—SECOND COURSE.

ENDEAVOR.

No. 95.—Observe which part of this song is in A Minor, and which in its relative major (Key of C). Let the words indicate the right *power* and *quality*.

Expressivo.

1. A moan-ing cry as the world goes by, Thro' gloom of cloud and glory of sky, Rings in my ears for - ev - er; And
 2. And e - ven though af - ter care and toil, I see my hope from kind - ly soil, Though late still bloom-ing ev - er; Per-
 3. Oh, strive, en - deav - or, it pro - fits more To fight and fall on time's dull shore, Than i - dly sit for - ev - er; For to

what, oh, what does it pro - fit a man To plow and sow, and stu - dy and plan, And reap the true har - vest nev - er? "A-
 chance the prize were not wor - thy a the pain, Per - chance this fret and wast - ing of brain, Wins its true guer - don nev - er! "A-
 him who bar - eth his arm to the strife, Firm at his post in the bat - tle of life, The vic - t'ry fail - eth nev - er. There-

bide in truth, a - bide," Spake a low voice at my side, "A - bide thou, a - bide thou and en - deav - or!"
 bide in truth, a - bide," Still the ten - der voice re - plied, "A - bide thou," etc.
 fore in faith a - bide, The earn - est voice still cried, "A - bide thou," etc.

ORGAN LESSONS.—SECOND COURSE.

45

SCALES IN G MAJOR. (Right Hand.)

No. 96.—Play, with the right hand alone, the following scale. Repeat it over and over until it goes smoothly. Do the same, beginning with each convenient key-note.

Play, with the left hand alone, in each convenient octave. Watch the hand, and correct any imperfections in position, or touch.

CHORD EXERCISE IN G MAJOR.

No. 97.—MAESTOSO. This mark of movement and expression means bold, strong, full, or majestic.

Maestoso.

CANTABILE EXERCISE.

No. 98.—CANTABILE. This mark of movement and expression means "in singing style," and usually includes a soft power.

Cantabile.

Dim. e Ritard.

ORGAN LESSONS.—SECOND COURSE.

CHROMATIC EXERCISE IN G MAJOR.

No. 99.—The Chromatic tones used here, are sharp four, sharp two, and sharp one. In the measure before the Da Capo, a modulation takes place to the Key of D major, and from that a chromatic tone (sharp five in the key of D) leads pleasantly back to the home key.

The new character is called a *Pause*, and indicates a temporary suspension of a beat, and, consequently, of measure

E MINOR.

No. 100.—To form the relative minor of G major, omit D from that key and play D sharp. The result is the key of E minor. Six, of a major key, has the same pitch as one, of its relative minor. Three, of a minor key, has the same pitch as one, of its relative major.

No. 101.—

RELATIVE MAJOR AND MINOR EXERCISE.

ORGAN LESSONS.—SECOND COURSE.

47

PILGRIMS.

Words by ADELAIDE A. PROCTOR.

No. 102.—*Con Moto.* This mark of expression signifies “with deep feeling or emotion.”*Con Moto.*

2/2 time signature, key of G major. Treble and bass staves. The music consists of a single line of notes.

1. The way is long and drear - y, The path is bleak and
 2. The snows lie thick a - round us, And gloom - y is the

2/2 time signature, key of G major. Treble and bass staves. The music consists of a single line of notes.

bare, Our feet are worn and wea - ry, But we will not de - spair; More heav - y was thy bur - then, More
 night, The tem - pest wails a - bove us, The stars have hid their light; But bleak - er was the dark - ness 'Round

2/2 time signature, key of G major. Treble and bass staves. The music consists of a single line of notes.

des - o - late thy way; O Lamb of God, O Lamb of God who tak - eth the sin of the world a - way, Have mercy up - on us!
 Calv'ry's cross that day; O Lamb of God, etc.

SCALES IN D MAJOR.

No. 103.—The scale in the key of D Major is favorable for practice with both hands together, and, having acquired the scales of G and C, which are more difficult, may be practiced in a more complete way than the others. Slow at first.

End with the key-note when these two measures have been sufficiently repeated.

A musical score for 'The Star-Spangled Banner' featuring two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. Both staves use a common time signature. Fingerings are indicated above the notes on both staves, such as '1 2 3 4' and '1 2 3 4' on the top staff, and '1 2 3 4' and '1 2 3 4' on the bottom staff. The score consists of two measures of music, separated by a double bar line with repeat dots.

After the first four measures have been repeated sufficiently, end with the arpeggio.

Repeat same as above.

The image shows a page of sheet music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time. The music consists of six measures. Measure 1: Treble staff has two 'x' marks above the first two notes. Bass staff has a '4' above the first note, 'x 2' above the second, and an 'x' above the third. Measure 2: Treble staff has an 'x' above the first note. Bass staff has a '3' above the first note, 'x 2' above the second, and an 'x' above the third. Measure 3: Treble staff has a '4' above the first note, 'x 2' above the second, and an 'x' above the third. Bass staff has a '3' above the first note, 'x' above the second, and '3 x' above the third. Measure 4: Treble staff has an 'x' above the first note. Bass staff has 'x 2 2 4' above the first note. Measure 5: Treble staff has an 'x' above the first note. Bass staff has an 'x' above the first note. Measure 6: Treble staff has an 'x' above the first note. Bass staff has an 'x' above the first note. The music concludes with a repeat sign and the instruction "Repeat same as above." in the upper right corner.

CHORD AND SCALE EXERCISE IN D MAJOR.

No. 104.—No tune is so interpreted that it gives the author's idea, until it has the right *movement* and the right *expression*. But the learner should not try for these things at first. Simply play slow enough to "keep the time," which means, make no interruption in the beats. When this is done, do the rest.

FIGS.

D. C.

B. C.

ORGAN LESSONS.—SECOND COURSE.

49

No. 105.—
Andantino.

SUMMER LONGINGS.

Words by D. F. McCARTHY.

1. Ah, my heart is wea - ry wait - ing, Waiting for the May!
 2. Ah, my heart is wea - ry long - ing, Longing for the May!

Ah, my heart is wea - ry wait - ing, Wait - ing for the May! Wait - ing for the pleas - ant ram - bles, Where the fra - grant haw - thorn bram - bles,
 Ah, my heart is wea - ry long - ing, Long - ing for the May! Long - ing to es - cape from stud - y, To the young face, fair and rud - dy,

With the wood - bine al - ter - nat - ing, Scent the dew - y way. Ah, my heart is wea - ry wait - ing, Wait - ing for the May!
 And the thou - sand charms be - long - ing To the sum - mer day. Ah, my heart is wea - ry long - ing, Long - ing for the May!

Wait - - ing for the May! Wait - - ing for the May! Ah, my heart is wea - ry wait - ing, Waiting for the May!
 Long - - ing for the May! Long - - ing for the May! Ah, my heart is wea - ry long - ing, Longing for the May!

CHROMATIC EXERCISE IN D MAJOR.

No. 106.—The chromatic tones here are sharp four, sharp five, flat six, and flat three; F sharp being three in this key, of course F (or F *natural* as it would here be called) is flat three. A modulation also takes place to the Key of A, in which the G sharp is a diatonic tone (seven) of that key. It would be well to notice where the G sharp is chromatic, and where diatonic, by the sound. Accustom yourself to think of "chromatic" in music, as a *richer coloring*, rather than as strangeness, or dissonance. Observe that the movement here is slow.

Andante.

FINE.

B MINOR.

No. 107.—Omit five in any major key, and substitute sharp five, and the relative minor key will be the result; that which was sharp five will become seven, and that which was six will become eight or one. B Minor is the relative minor of D major, and A sharp is the tone that causes the difference.

Moderato.

FINE.

No. 108.—

RELATIVE MAJOR AND MINOR D AND B.

FINE.

D. C.

ORGAN LESSONS.—SECOND COURSE.

51

DIATONIC AND CHROMATIC SCALES IN A MAJOR.

No. 109.—Play this scale in the Key of A major several times, ascending and descending, before playing the whole note to end with.

As the Chromatic scale is produced by touching every successive key of the instrument, (white or black) it is essentially the same in all the musical keys; so if it is played well in one key, it can be played at once in all. It is, however, different in notation or representation, according to the key in which it is used.

Every major key may have a chromatic tone wherever it has an interval of a step. (The minor keys may have chromatic tones at the steps, and *two* at every step and a-half.)

Each chromatic tone has two names (sharp one—flat two; sharp two—flat three, etc.). In this key, five is E, and six is F sharp, and the chromatic tone between them, as sharp five, is E sharp; and as flat six is F (same in pitch), six being F sharp, sharp six is F DOUBLE SHARP. To make the F sharp line stand for double sharp, a character called a *double sharp* is used.

A double sharp makes a degree of the staff already sharped, stand for a pitch a half-step higher.

SIXTEENTH NOTES.

No. 110.—Repeat the measure of the Sixteenth notes several times before closing.

Moderato.

CHORD AND SCALE EXERCISE IN A MAJOR.

No. III.—
Allegretto.

MARCH MOVEMENT.

No. 112.—Dotted eighths. "A tempo" means, resume the movement.

SCALE AND ARPEGGIO IN A MAJOR.

No. 113.—The left hand is represented partly on the treble staff, to avoid enlarging base staff, or changing clefs. Commence slowly.

A page of musical notation for two staves, treble and bass, in 4/4 time with a key signature of two sharps. The notation consists of six measures of sixteenth-note patterns. The treble staff starts with a sixteenth-note grace note followed by a sixteenth-note eighth-note pair, then a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair. The bass staff starts with a sixteenth-note eighth-note pair, then a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair. The pattern repeats for the remaining measures.

ORGAN LESSONS.—SECOND COURSE.

RELATIVE MAJOR AND MINOR EXERCISE; A AND F SHARP.

No. 114.—Eighth rest.

Waltz movement.

A musical score for a waltz movement, featuring four staves of music. The first staff is in 3/8 time with a key signature of one sharp. The second staff is in 3/8 time with a key signature of one sharp. The third staff is in 3/8 time with a key signature of one sharp. The fourth staff is in 3/8 time with a key signature of one sharp. The score includes dynamic markings such as 'm', 'f', 'p', and 'D. C.' (Da Capo). The music concludes with a 'Fine.' at the end of the first staff.

CHROMATIC EXERCISE IN A MAJOR

No. 115.—Sharp four, sharp two, sharp five, sharp six, and modulations.

Andante.

No. 116.—

Cantabile.

NIGHT, LOVELY NIGHT.

Words by "ZELIA."

MAJOR SCALES IN E, B, F♯ AND G♭.

No. 117.—The scales in E and B Major are among the easiest. It will not take many repetitions to make them go well.

From F sharp to G flat, is said to be an *Enharmonic change*. So an enharmonic change from the scale of F sharp to that of G flat, is only a change in representation. The scales are alike in performance, and in sound. They are difficult, and will require considerable practice.

No. 118.—The relative minor of the key of E major, is the key of C sharp minor. B sharp is the peculiar tone.

Tempo di Marcia. (March movement.)

No. 119.—*Dal Segno* means, "go back to the sign," (the new character.) Fine always means Finis, or end.

Allegretto. 3

Fine.

Dal Segno.

CHROMATIC EXERCISE IN E MAJOR.

No. 120.—Groups of three tones are sometimes called TRIPLETs. When this is the case, they are represented by three notes, grouped together, and indicated by the figure 3, which three notes are only as long as two of the same denomination, elsewhere in the piece.

The chromatic tones here are sharp six, and sharp one.

Andantino.

No. 121.—

Allegretto.

SUNSET.

Words by J. E. CARPENTER.

SCALES AND CHORDS IN F MAJOR AND D MINOR.

No. 122.—The scale of F Major, is one of the most difficult. The tones of a minor key may be put in scale form. This is one of the easiest, and so a good one to begin with. Make thorough work of scale playing; repeat many times, never playing so fast as to blunder. Observe two modulations in the chord lesson. To find what keys the modulations bring in, see what tones are not in the key of F, and what keys they are in, that is, what key-notes they temporarily make. To form the relative minor of this key, use C sharp instead of C.

No. 123.—

DOUBLE NOTES, LEFT HAND.

A musical score for piano, page 10, showing two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 11 starts with a dynamic 'p' and a bass note. Measure 12 begins with a bass note and a dynamic 'm'.

DOUBLE NOTES. RIGHT HAND.

No. 124.—Begin this lesson by making four beats in each measure, counting one to each syllable; when this goes well, make double measures.

Andantino.

SCALE AND ARPEGGIO IN F MAJOR.

No. 125.—This scale of two octaves, is kept within the staff by means of "Ottava." "Loco" means that the staff returns to its usual signification.

ORGAN LESSONS.—SECOND COURSE.

No. 126.—

ECHOES.

Words by ADELAIDE A. PROCTOR.

Affetuoso.

1. Still the an - gel stars are shin - ing, Still the rip-pling wa - ters flow;
 2. Still the wood is dim and lone - ly, Still the plashing fount-ains play;
 3. Still the bird of night com - plain - eth, (Now in - deed her song is pain -)

But the an - gel voice is si - lent, That I heard so long a - go; Hark the ech-oes murmur low, Long a - go, Long a - go.
 But the past and all its beau - ty, Whither has it fled a - way? Hark the mournful ech-oes say, Fled a - way, Fled a - way.
 Visions of my hap - py hours, Do I call, and call in vain? Hark the ech-oes cry a - gain, All in vain, All in vain.

RELATIVE MAJOR AND MINOR EXERCISE. F AND D.

No. 127.—Begin by counting four with each measure, instead of two; afterward, as written. *Agitato* means in an agitated manner.

Agitato.

CHROMATIC EXERCISE IN F MAJOR.

No. 128.—B flat being four in this key, sharp four is B natural, and is represented by means of the character called the natural; which makes the degree of the staff that stood for B flat, stand for a pitch a half-step *higher*. It will be remembered that this same character sometimes makes a line, or space, stand for a pitch a half-step *lower* (when previously affected by a sharp), and therefore, that the natural acts sometimes like a flat, and sometimes like a sharp—sometimes helping to represent diatonic, and sometimes chromatic tones, just as flats and sharps do.

Sharp four, sharp five, sharp six, sharp one and flat six.

Slow and soft.

SCALES AND CHORDS IN B FLAT MAJOR, AND G MINOR.

No. 129.—The scale in this major key is difficult. In the minor it is not difficult as minor scales go. They will both, however, require about the same amount of practice.

ORGAN LESSONS.—SECOND COURSE.

POLKA MOVEMENT.

No. 130.—Count four eighths, at first. In repeating first section, omit the two measures marked "First time," and play, instead, the measures marked "Second time."

Use "Second time" in D.C.
D. C.

RELATIVE MAJOR AND MINOR EXERCISE. B_{flat} AND G.

No. 131.—Observe that this is sextuple measure, and not compound double.

D. C.

CHROMATIC EXERCISE IN B FLAT MAJOR.

No. 132.—Sharp four, sharp five, sharp two, sharp one, and flat six, are here used. This musical "coloring" will become agreeable, as you progress.

Ritard.

ORGAN LESSONS.—SECOND COURSE.

61

No. 133.—
Maestoso.

GOOD-NIGHT, THOU GLORIOUS SUN.

Words by W. S. PASSMORE.

1. Good-night, thou wond'rous lamp of day, Speed on thy mis - sion rare; To
 2. Yet seem'st thou loth to leave our sphere, For on thy fea - tures bright, There

sol - ace with thy joy-ous ray Some dis-tant hem - is - phere. Veil'd by thy cloak of crimson gold, Thy day's high du - ty done, Speed
 mounts a blush so pure and clear, While bidding us "good night." To him who rules while thou dost shine Be cease-less hom-age done, For

no - blest work of heavenly mould, Good-night, thou glo - rious sun, Good-night, Good-night, Good-night, Good-night, thou glo - rious sun.
 us he framed the lamp di - vine, Good-night, thou glo - rious sun, Good-night, Good-night, Good-night, Good-night, thou glo - rious sun.

ORGAN LESSONS.—SECOND COURSE.

MAJOR, MINOR, AND CHROMATIC SCALES IN E FLAT AND C.

No. 134.—The Chromatic scale is about the same in practice in every key; where represented in this key, it requires a DOUBLE FLAT to make a degree of the staff already flattened, stand for a pitch a half-step lower. Make thorough work of this scale practice.

No. 135.—

CHORD EXERCISE IN E FLAT MAJOR.

Moderato. (Compound double measure.)

POLKA MOVEMENT IN E♭ MAJOR.

No. 136.—Play slow enough to keep the measure unbroken—come to the movement gradually.

Allegretto.

REST EXERCISE.

No. 137.—Let the power of this piece vary according to your taste;—when the pitches ascend, the tones may swell, and vice versa.

At the small notes the measure ceases, and they are touched *AD LIBITUM*, that is, at the pleasure of the performer. It is in good taste, to play them slowly, and retard, and so lead to the commencement of the piece, where the measure is resumed. Such a series of notes form a CADENZA.

Moderato.

EXERCISE IN C MINOR.

No. 138.—In the last measure but one, observe that the fourth finger slides off from one key to the next.

Grazioso. Compound double.

ORGAN LESSONS.—SECOND COURSE.

No. 139.—

SERENADE. (Solo and Quartet.)

If the Quartets are not sung, let the organ play them all the same.

Andantino.
SOLO.

SOLO.

1. Day - light is fad - ing fast from the lea,

Ev - 'ning is
Mo - ments are

2. Why art thou sleep - ing, why slum - ber on?

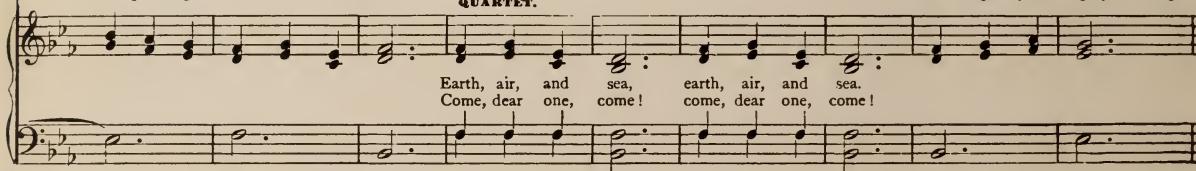
QUARTET.

Day - light is fad - ing, day - light is fad - ing;
Why art thou sleep - ing, why art thou sleep - ing?

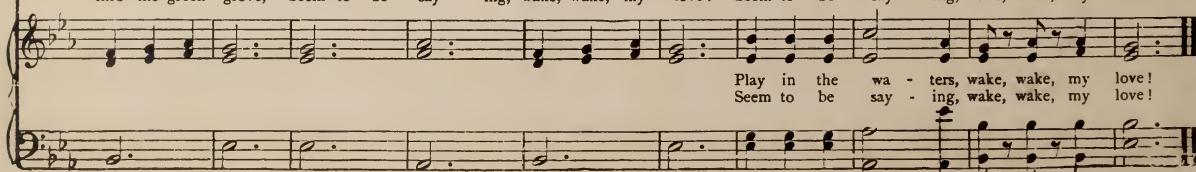
SOLO.

shad - ing earth, air, and sea.
creep - ing, come, dear one, come!Lu - na's bright daugh - ters
Soft zeph - yrs play - ing

QUARTET.

Earth, air, and sea, earth, air, and sea.
Come, dear one, come! come, dear one, come!

Ritard.

spark-ling a - bove, Play in the wa - ters, wake, wake, my love! Play in the wa - ters, wake, wake, my love!
thro' the green grove, Seem to be say - ing, wake, wake, my love! Seem to be say - ing, wake, wake, my love!Play in the wa - ters, wake, wake, my love!
Seem to be say - ing, wake, wake, my love!

ORGAN LESSONS.—SECOND COURSE.

65

CHROMATIC EXAMPLE IN E FLAT MAJOR.

No. 140.—Sharp four, sharp two, sharp six, sharp one, sharp five, in this key, and modulation to the key of B flat major. Expression left to player.

Moderately

MAJOR AND MINOR SCALES. (A♭, F, D♭, G♭ and F♯)

No. 141.—In making the enharmonic change from the key of G flat major, to the key of F sharp major, it is necessary to restore the staff to its natural condition before affecting its degrees with sharps. The relative minors of these three keys (D flat, G flat and F sharp,) we will not practice in for the present.

ORGAN LESSONS.—SECOND COURSE.

CHORD EXERCISE IN A FLAT MAJOR.

No. 142.—*Macabre*.

RELATIVE MAJOR AND MINOR. A \flat AND F.

No. 143.—*Allegretto*.

ORGAN LESSONS.—FIRST COURSE.

67

CRES. AND DIM. EXAMPLES IN A FLAT MAJOR.

No. 144.—The expression of this piece should not be steadily piano, mezzo or forte, even for a measure or two; but constantly increasing and diminishing—generally as the pitches rise and fall. *Cres.* or the diverging marks, stand for CRESCENDO (increasing). *Dim.* or the converging marks, for DIMINUENDO. Play each part alone, then try to play both parts without breaking the measure. It will only be necessary to be careful, and play slowly enough.

Andantino.

CHROMATIC EXERCISE IN A FLAT MAJOR.

No. 145.—Sharp four, sharp two, sharp six, sharp one, flat six, flat five in the Key of A flat, and modulations to F minor and E flat major. “*Dal Segno*,” to the sign *f.*

Andantino.

ORGAN LESSONS.—SECOND COURSE.

No. 146.—

Andantino.

STARS OF THE SUMMER NIGHT.

Words by LONGFELLOW.

1. Stars of the summer night, Far in yon a - zure deeps, Hide, hide your gold - en lights, My la - dy sleeps;
 2. Moon of the summer night, Far down yon west - ern steeps, Sink, sink in .sil - ver light, My la - dy sleeps;
 3. Wind of the summer night, Where yon - der woodbine creeps, Fold, fold thy pin - ions light, My la - dy sleeps;

Rit. e dim.

Hide, hide your gold - en light, She sleeps, my la - dy sleeps, She sleeps, she sleeps, My la - dy sleeps, my la - dy sleeps.
 Sink, sink in sil - ver light, She sleeps, etc.
 Fold, fold thy pin - ions light, She sleeps, etc.

QUARTET.

Rit. e dim.

She sleeps, she sleeps, My la - dy sleeps, my la - dy sleeps.

"Now."

Words by ADELAIDE A. PROCTOR.

No. 147.—Notice which parts of the song are in D flat Major, and which in B flat Minor. The words sufficiently indicate the power and quality to be used.

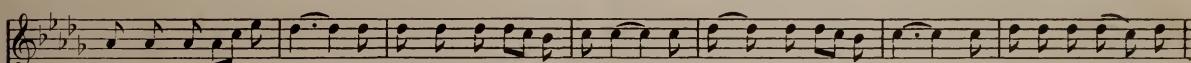
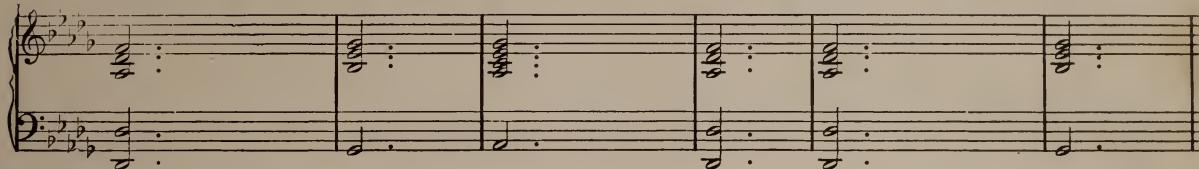
Maestoso (Compound Double.)

1. Rise ! for the day is pass - ing, And you lie dream - ing on ; The
 2. Rise ! if the past de - tain you, Her sun and storms for - get ; No

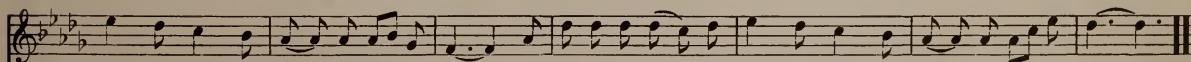
"Now."—Concluded.



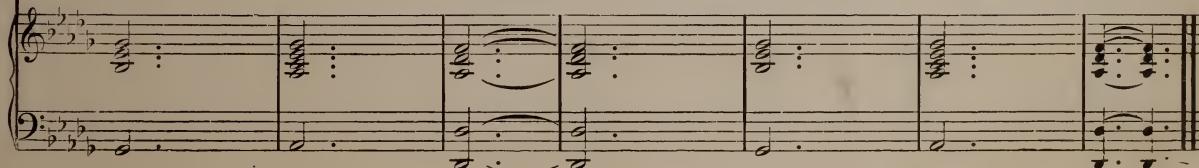
oth - ers have buckled their ar - mor, And forth to the fight have gone; The oth - ers have buckled their ar - mor, And
chains so un - worth-y to hold you, As those of a vain re - gret; No chains so un - worth-y to hold you, As



forth to the fight have gone. A place in the ranks a - waits you, Each one has some part to play; The past and the fu-ture are
those of a vain re - gret. Sad or bright she is life-less ev - er, Cast her phan - tom arms a - way; Nor look back save to learn the



noth - ing In the face of the stern to - day; The past and the fu-ture are noth - ing In the face of the stern to - day.
les - son Of a no - bler strife to - day; Nor look back save to learn the les - son Of a no - bler strife to - day.



ORGAN LESSONS.—SECOND COURSE.

MAJOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS.

No. 148.—The scale practice thus far, has been a preparation for the more comprehensive and rapid work, of the same kind, that here follows.

The sheet music consists of 14 staves of organ music, arranged in two columns of seven staves each. The music is primarily in common time, with occasional changes to 2/4 and 3/4 time. The staves are organized into two groups: the first group of seven staves (left column) and the second group of seven staves (right column). Each staff contains a single line of musical notation, including notes, rests, and various performance markings. The markings include fingering (e.g., '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15'), dynamic markings (e.g., 'x'), and other specific symbols. The music represents major scales in different octaves and intervals, as indicated by the title.

ORGAN LESSONS.—SECOND COURSE.

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MAJOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS. Concluded.

DUET EXERCISE; RELATIVE MAJOR AND MINOR.

No. 149.—

SECONDO.

Allegretto.

Fine.

D. C.

PRIMO.

Allegretto.

Fine.

D. C.

MINOR SCALES IN OCTAVES, THIRDS, SIXTHS AND TENTHS.

No. 150.—

The sheet music consists of 14 staves of organ music, arranged in two columns of seven staves each. The music is primarily in minor keys, indicated by the bass clef and the presence of flats in the key signature. The scales are played in octaves, thirds, sixths, and tenths, as specified in the title. The notation includes various note heads (crosses, dots, etc.) and bar lines. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins with a bass clef, a key signature of one flat, and a common time signature. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. The seventh staff begins with a bass clef, a key signature of one flat, and a common time signature. The eighth staff begins with a bass clef, a key signature of one flat, and a common time signature. The ninth staff begins with a bass clef, a key signature of one flat, and a common time signature. The tenth staff begins with a bass clef, a key signature of one flat, and a common time signature. The eleventh staff begins with a bass clef, a key signature of one flat, and a common time signature. The twelfth staff begins with a bass clef, a key signature of one flat, and a common time signature. The thirteenth staff begins with a bass clef, a key signature of one flat, and a common time signature. The fourteenth staff begins with a bass clef, a key signature of one flat, and a common time signature.

CROSSING HAND EXERCISE, NO. 1.

No. 151.—In the following piece the right hand plays sometimes on the upper part of the treble staff, and sometimes on the base staff, crossing over the left hand which keeps steadily on the lower part of the treble staff.

When the part that commences on one staff goes on another, no rests are used for that part.

Andantino.

Fine.

D.C.

No. 152.—

Moderato.

OCTAVE EXERCISE, NO. 1.

1st time.

2d time.

ORGAN LESSONS.—SECOND COURSE.

CROSSING HAND EXERCISE NO. 2.

No. 153.—In this piece the notation for the hand that crosses over is kept on the same staff, by making it alternately a treble and a base staff.

Moderato.

Fine.

D.C.

No. 154.—

SEQUENCE.

Slow.

Dim.

ORGAN LESSONS.—SECOND COURSE.

75

No. 155.—

Moderato.

OCTAVE EXERCISE NO. 2.

No. 156.—

Andante.

DOTTED 8THS AND 32NDs.

Fine.

No. 157.—

DOUBLE THIRDS.

D. C.

OCTAVE EXERCISE NO. 3.

No. 158.—

Moderato.

No. 159.

DUET EXERCISE, WITH CHROMATIC TONES.

SECONDO.

PRIMO.

ORGAN LESSONS.

THIRD COURSE.

INTERLUDES.

The following interludes are a part of the course, and should be practiced as such. For church service they should be committed to memory. Those that commence with a full measure may have a tone or chord as a prefix, to accommodate tunes that commence on the last beat of the measure, and those that commence with the last beat may omit, to accommodate tunes that begin with the full measure. Five of the key is a good prefix, though the first chord may generally be repeated for this purpose.

It is best generally *not* to stop the regular rhythmic flow through the entire hymn, no matter how many verses and interludes there may be; but tune and interlude should succeed each other in *perfect time*. There should also be no entire cessation of tone between tune and interlude, nor between interlude and tune again. Sometime the link may consist of a single tone, but more are better. The interludes written in one kind of measure will answer perfectly, (so far as measure is

concerned), for tunes in the same measure whatever the *variety* may be; for example, the tune may have a quarter note to a beat, and the interlude a half, the one being 2:4, and the other 2: $\frac{2}{3}$, the half in the one being equal to the quarter in the other, as the kind of note taken for the standard, or beat-note, is in church music merely an arbitrary matter.

In triple measure distinguish between the tunes in which the *parts of measure* are subdivided and those in which they are not. *Hebron* is an example of the former, and *America* of the latter. So, with this discrimination, interludes in 3:2 time will answer for tunes in 3:4, and interludes in 6:4 will answer for tunes in 6:8, &c. Should the tune end with a full measure, and the interlude begin with a part of one the matter will be easily managed, by having the interlude commence before the voices cease, and holding on to the last chord, until the time arrives for the tune to commence again.

No. 159.—

C MAJOR AND A MINOR.

ORGAN LESSONS.—THIRD COURSE.

G MAJOR AND E MINOR.

No. 160.—

The image displays a page of organ music, numbered 78, from the 'ORGAN LESSONS.—THIRD COURSE.' section. The title 'G MAJOR AND E MINOR.' is centered above the music. The piece is identified as 'No. 160.—'. The music is arranged in four staves, each consisting of two staves: the top staff in G major and the bottom staff in E minor. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The music is divided into four sections, each starting with a vertical bar line and ending with a double bar line. The first section begins with a common time signature, while the subsequent sections use a variety of time signatures including common, 6/8, 12/8, and 15/8.

ORGAN LESSONS.—THIRD COURSE.

D MAJOR AND B MINOR.

No. 161.—

ORGAN LESSONS.—THIRD COURSE.

A MAJOR AND F SHARP MINOR.

No. 162.—Transpose to A flat major and F minor. For E major and C sharp minor see E flat.

The musical score consists of 16 staves of organ music, arranged in a 4x4 grid. Each staff is in A major (one sharp) and F sharp minor (one sharp). The music includes various note values, rests, and dynamic markings. Measure numbers 1 through 16 are indicated above each staff.

ORGAN LESSONS.—THIRD COURSE.

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F MAJOR AND D MINOR.

No. 163.—

The page contains 16 staves of organ music, arranged in two sections. The first section, in F Major, consists of measures 1 through 8. The second section, in D Minor, consists of measures 9 through 16. The music is written on two-line staves with a bass clef. Various note values (eighth, sixteenth, and thirty-second notes) and rests are used. Dynamic markings include a forte dynamic 'f' in measure 4 and a piano dynamic 'm' in measure 11. The notation is typical of 19th-century organ music, with complex harmonic progressions and rhythmic patterns.

B FLAT MAJOR AND G MINOR.

No. 164.—

The musical score for Organ Lesson No. 164 is a continuous piece of music divided into four-line sections. The first section (measures 1-4) is in B-flat major (treble clef, B-flat key signature). The second section (measures 5-8) is in G major (bass clef, G key signature). This pattern of alternating key signatures (B-flat, G) repeats throughout the piece. Measure numbers are placed above the staves at various intervals, such as 1, 7, 13, 19, 25, 10, 16, 22, 5, 11, 17, 23, and 12. The music includes various organ stops and踏板 (pedal) markings. The score is written on five-line staves with vertical bar lines.

E FLAT MAJOR AND C MINOR.

No. 165.—Transpose these tunes to E major and C sharp minor. For A flat and F minor transpose from A and F sharp. For D flat transpose from D, and for B from B flat, etc.

The musical score consists of 24 staves of organ music, arranged in a 4x6 grid. The music is in E flat major and C minor. The first two staves begin with a treble clef, while the remaining staves begin with a bass clef. Measure numbers are indicated above the staves at various points. The music consists of various organ registrations and harmonic progressions.

ORGAN LESSONS.—THIRD COURSE.

No. 166.—

THE PATH OF PEACE.

Andante.

pp

Fine.

D. C.

Rall.

No. 167.—

SIMPLE TRUST.

Adagio.

p

Fine.

D. C.

WITH SONGS OF HOLY JOY.

NO. 168.—From here on, the lessons will consist of PIECES, SONGS, STUDIES and EXERCISES. Many of the pieces will be good for VOLUNTARIES.

Maestoso.

(The quarter note begins with the dotted half.)

No. 169.—

HOME ABOVE.

Grave.

1. Oh, shores of the sun - ny sea, Oh, home where I fain would be; I lift my eyes when the morn is bright, And
 2. I think how the glad hosts sing The praise of the gra - cious King; And wave their palms in the sun - ny air, And
 3. Oh, home of the good and free, There's room in thy walls for me; I catch a glimpse of the dis - tant spires, And

dream of glo - ry of gold - en light, Till I long for the call to come, The call to my own sweet home.
 rest by riv - ers that spar - kle there, And they nev - er shed bit - ter tears Through all of the bless - ed years.
 up - ward leap - ing, my soul de - sires Soon to be in the home I love, The beau - ti - ful home a - bove.

No. 170.—

DOUBLE THIRDS, EXERCISE.

CHARACTERISTIC STUDIES. (Question and Answer.)

No. 171.—Here, although the left hand crosses over the right, its notation is kept on the same staff by means of the base and treble clefs.

Allegretto.

The musical score consists of five staves of organ music. The first staff begins with a treble clef, followed by a base clef, then a treble clef again. The second staff begins with a base clef, followed by a treble clef. The third staff begins with a base clef, followed by a treble clef. The fourth staff begins with a base clef, followed by a treble clef. The fifth staff begins with a base clef, followed by a treble clef. The music is in common time. The first staff contains measures 1-2. The second staff contains measures 3-4. The third staff contains measures 5-6. The fourth staff contains measures 7-8. The fifth staff contains measures 9-10. The notation uses a combination of base and treble clefs on the same staff, with the left hand crossing over the right hand in certain measures. The music is composed of eighth and sixteenth note patterns.

No. 172.—

CHARACTERISTIC STUDIES. (THIRDS AND SIXTHS.)

Andante.

Fine.

D. C.

ORGAN LESSONS.—THIRD COURSE.

89

No. 173.—

CELESTIAL VOICES.

Dolce.

p

mf

Ritard.

No. 174.—
Andante.

DEVOTION.

p

1st time. 24 time.

No. 175.—
Adante.

THROUGH THE PORTALS.

No. 176.—
Alla Marcia.

WHILE THE BELLS ARE RINGING.

ORGAN LESSONS.—THIRD COURSE.

91

WHILE THE BELLS ARE RINGING.—Concluded.

While the Bells are Ringing.—Concluded.

1st. 2d. Fine.

D. C.

ORGAN LESSONS.—THIRD COURSE.

No. 177.—

Andantino.

SOFTLY FALL THE SHADES.

1. Soft - ly fall the shades of evening, O'er the val - ley, hushed and still;
 2. Balm - y mists have lulled to slumber, Wea - ry ten - ants of the tree;
 3. Far on high the moon as - cending, Sheds on all her peace - ful beams;

Musical score for 'Softly Fall the Shades' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time for the first two measures and then changes to 3/4 time for the remainder. The vocal line is supported by a harmonic bass line. The vocal part begins with a half note followed by eighth notes. The harmonic bass line consists of sustained notes and chords.

As the sun's last rays are fad - ing, From the dis - tant west - ern hill, From the dis - tant west - ern hill.
 Stars in bright and glo - rious num - ber, Spar - kle on the wave - less sea, Spar - kle on the wave - less sea.
 From her sil - v'ry throne she smil - eth, Smil - eth on a world of dreams, Smil - eth on a world of dreams.

Musical score for the lyrics of 'Softly Fall the Shades' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time for the first two measures and then changes to 3/4 time for the remainder. The vocal line is supported by a harmonic bass line. The vocal part begins with a half note followed by eighth notes. The harmonic bass line consists of sustained notes and chords.

No. 178.—

Andantino.

THE CYPRESS.

Musical score for 'The Cypress' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time for the first two measures and then changes to 3/4 time for the remainder. The vocal line is supported by a harmonic bass line. The vocal part begins with a half note followed by eighth notes. The harmonic bass line consists of sustained notes and chords.

Musical score for the end of 'The Cypress' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time for the first two measures and then changes to 3/4 time for the remainder. The vocal line is supported by a harmonic bass line. The vocal part begins with a half note followed by eighth notes. The harmonic bass line consists of sustained notes and chords.

No. 179.—

CHARACTERISTIC STUDIES. (Cheerfulness.)

Moderato.

Fine.

D. C.

No. 180.—

CHARACTERISTIC STUDIES. (Solo and Acc't.)

Andante.

p

ORGAN LESSONS.—THIRD COURSE.

CHARACTERISTIC STUDIES. (Light step and earnest word.)

Moderato.

Fine.

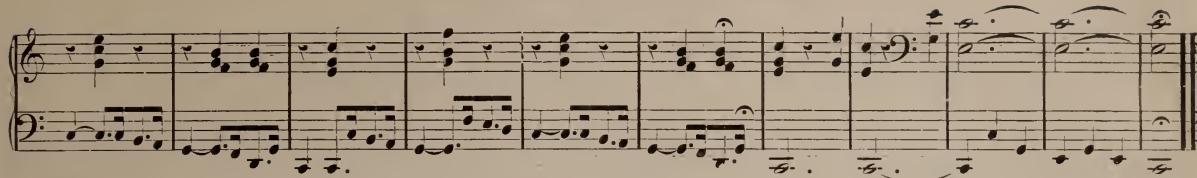
Cres.

D. C.

No. 182.—

CHARACTERISTIC STUDIES. (Bassoon Solo.)

Andantino.



No. 183.—

OUT OF THE DEPTHS.

Andante.

p

ritten. *sempre rit.*

Dim.

No. 184.—

SLOW, SLOW! TOLL IT LOW. (Sailor's Dirge.)

Words by Geo. M. Bower.

Andantino.



1. Slow, slow! toll it low, As the sea-waves break and flow, With the same dull slumbrous motion, As his ancient moth-er o - cean,
 2. Slow, slow! as we go, Swing his cof - fin to and fro, As of old the friendly bil-low Swayed him on his heav-ing pil - low,



Rocked him to and fro. So his drow - sy ear may deem. That the sound which breaks his dream, Is the ev - er - moan-ing tide,
 Swayed him to and fro. O'er the wa - t'ry hill and vale, With her wide dis - tend - ed sail, His good ship se - cure - ly stands,



Washing on his ves - sel's side, Wash-ing on his ves - sel's side.
 On-ward to the gold-en sands, On-ward to the gold - en sands.



No. 185.—

Allegretto.

HOPE IS THE ANCHOR.

Allegretto.

Fine.

D. C.

No. 186.—
Andante.

THE HERALD OF PEACE.

3/4

p

f

No. 187.

THE SHADOW OF THE ROCK.

Moderato.



No. 188.—

CHARACTERISTIC STUDIES. (Steady steps.)

Moderato.

No. 189.—

Andantino.

CHARACTERISTIC STUDIES. (Air for Base.)

6/8

6/8

4/4

4/4

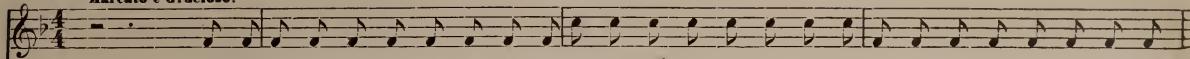
Fine.

D. C.

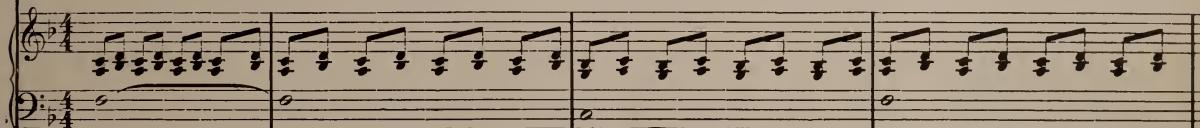
No.

Marcato e Gracioso.

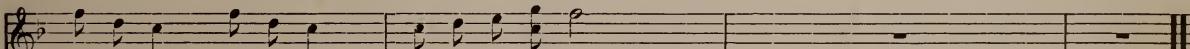
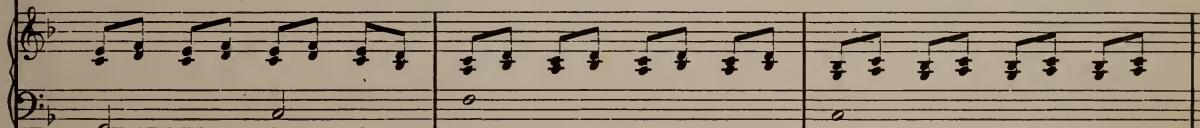
MY SHIPS. (Monody.)



1. When I sit out-side my win-dow, 'mid the com-ers and the go-ers, Oh! full oft I have a vis-ion, Of the
2. There is bus-y talk a-bout me— all a-bout mine ears it 'humuneth, But the wood-en wharves I look on, And a
3. Then I hear the wa-ter wash-ing; nev-er gold-en waves were brighter, And I hear the cap-stan creak-ing, 'Tis a
4. "Will ye step a-board, my dear-est? for the high seas lie a-fore us," So I sailed a-down the riv-er, In those



days with-out al-loy, And a boat comes up the riv-er with a jol-ly band of row-ers, And a
 dancing, heav-ing buoy; For 'tis tide-time in the riv-er, and she com-eth, oh! she com-eth, With a
 sound that can-not cloy, Bring her to, to ship her lad-ing, brig or shoon-er, sloop or light-er, With a
 days with-out al-loy. We are launched! but when I won-der, shall a sweet-er sound float o'er us, Than the



yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!
 yo, heave ho! yo, heave ho! yo, heave ho, a-hoy!



No. 191.—
Andantino.

THE FLOWERS OF THE FIELD.

No. 192.—
Andantino.

SORROW AND CONSOLATION.

SORROW AND CONSOLATION.—Concluded.

D.C.

Ball.

No. 193.—
Allegretto.

LOOKING UP IN AFFLITION.

p

ORGAN LESSONS.—THIRD COURSE.

No. 194.—

Andantino.

CHARACTERISTIC STUDIES. (Baritone Song.)

No. 195.—

DOUBLE THIRD EX. KEY OF D.

CHARACTERISTIC STUDIES. (Song and Duet. Soprano and Alto.)

No. 196.—

Andantino.

Andantino.

p

Dim. o Rit.

A Tempo

Cres.

pp

Ball.

Fine. A Tempo.

1st

2d

Ball.

No. 197.—

Andante.

"ONE OF THESE LITTLE ONES." (Song and Chorus.)

1. Just steal - ing from her snow - y
 2. "Oh rain - drops have you seen my
 3. She sought her bed with "Now I

pil - low, Just kneel - ing by the win - dow pane, Her lit - tle face up - on the case - ment, Her
 ma - ma, Up where you came from, in the sky? She's gone to live there with the an - gels, Oh
 lay me," And, "Ma - ma, kiss me now good - night;" Then soft - ly drooped the lids in slum - ber, And

hands outstretched to catch the rain. Thus whis - pered lit - tle lips in sad - ness, "I wish ma - ma would come a -
 why did ma - ma want to die? I won - der if when I am sleep - ing, They'll come and take me by and
 she was waft - ed in - to light. And there in bowers of gold - en dream-land, Where an - gels all are robed in

gain;" Oh, do the an - gels hear her long - ing, And is her long - ing all in vain?
 by?" Oh, do the an - gels hear her long - ing, And will they to her want re - ply?
 white, She nes - tled in her moth - er's bo - som, Her tears and sor - rows put to flight.

"ONE OF THESE LITTLE ONES." Concluded.

CHORUS.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar - row's fall.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar - row's fall.

Yes, lit - tle one, be - lov - ed, Thy Fa - ther knows it all; Rest sweet - ly here, That love is near, That marks the spar - row's fall.

Acc. light.

No. 198.—

Leggiero.

CHARACTERISTIC STUDIES. (Bounding Away.)

No. 199.—
Andante.

SABBATH SOUNDS.

3/4

2/3

No. 200.—

DOUBLE THIRD SCALES.

3/4

2/3

No. 201.—

M�catoſe.

HIS PROMISE IS SURE.

Music score for Organ Lessons, No. 201. The score is divided into five systems, each consisting of two staves (treble and bass). The key signature changes throughout the piece, including F major, E major, D major, and C major. The tempo is marked 'M�catoſe.' The title 'HIS PROMISE IS SURE.' is centered above the music. The score includes dynamic markings such as 'f' (forte) and 'p' (pianissimo), and a 'Coda.' section. The final section is marked 'Repeat Coda Pianissimo and Rallentando.'

No. 202.—
Allegretto.

COME BEFORE HIS PRESENCE.

The image shows a page of sheet music for a piano, consisting of six staves. The music is in 4/4 time. The top two staves are in G major (treble clef) and the bottom four staves are in C major (bass clef). The music includes various notes (quarter, eighth, sixteenth), rests, and dynamics (p, f, ff). The style is classical, with a clear harmonic structure. The page is numbered 113 at the bottom.

ORGAN LESSONS.—THIRD COURSE.

III

No. 203.—

THOSE who know the effect produced by the wind upon strings properly exposed to its action, (or an *Eolian harp*), will easily see how to perform this piece. Let the flute stop alone be used (or some stop having the same pitch). Begin the *Eolian Harp* part, each time, with just *breath-ing* the air into the organ—*increase* always as the chords go up, and *dimin-ish* as they come down. Dwell on the chords, or pass to others, as the imitation requires, but make all soft. There are no beats nor measures in the *Eolian* part—it is *fi-ful* and *ir-regular*, though sometimes the tones are

drawn out. When the voices go with the imitation they should share its character, sometimes re-tarding and sometimes accelerating, but should keep *pianissimo*, or nearly so, all the time. The base is written on the supposition that some *stop* an octave higher than the *Diapason* will be used there, to correspond with the flute. If then the instrument plays the voice parts, it should be an octave lower than they are written, (unless stops can be changed to bring right pitches there,) but it is still better to have the organ play only the *Eolian* and the base, leaving the voices alone.

EOLIAN HARP.

ppp Cres . . . p Dim

VOICES.

1. Hark! hark! 'tis the mys - tic harp E - o - lian;
2. Hark! hark! 'tis the mys - tic harp E - o - lian;

BASE.

Cres . . . Dim . Cres . . . Dim

*mystic harp E - o - lian;
mystic harp E - o - lian;*

Hear the wail-ing, cry on breezes borne, Hear the breathing soft of those who mourn, When the
Still the wail-ing, wild like sorrow's tone, Still the breathing, soft like plaintive moan, When the

*for - est fair - ies touch its sil - ver strings, When the night-wind o'er its trem - bling mesh - es sings, 'Tis the harp, 'tis the harp, 'Tis the
for - est fair - ies touch its sil - ver strings, etc.*

Cres . . . Dim . Cres . . . Dim

mystic harp E - o - lian; 'Tis the harp, 'tis the harp, 'Tis the mys - tic harp E - o - lian.

No. 204.—

Allegretto.

I WAS GLAD.

No. 205.—

DOUBLE THIRD SCALES.

No. 206.—

JOYFUL MEDITATION.

Moderato.

D. C. Coda, after Da Capo. Ritard.

16

No. 207.—

Andante.

HALLOWED LIGHT.

Musical score for organ, consisting of six staves of music. The score is in common time and major key. The first staff (treble clef) starts with a dynamic 'p' and includes a fermata over the eighth note of the first measure. The second staff (bass clef) starts with a dynamic 'f'. The third staff (treble clef) starts with a dynamic 'p'. The fourth staff (bass clef) starts with a dynamic 'p'. The fifth staff (treble clef) starts with a dynamic 'p'. The sixth staff (bass clef) starts with a dynamic 'p'. The score includes performance instructions: 'Rit.' and 'A tempo.' The music features various note values including eighth and sixteenth notes, and rests. Measures 1-2: Treble staff: eighth notes. Bass staff: eighth notes. Measures 3-4: Treble staff: eighth notes. Bass staff: eighth notes. Measures 5-6: Treble staff: eighth notes. Bass staff: eighth notes. Measures 7-8: Treble staff: eighth notes. Bass staff: eighth notes. Measures 9-10: Treble staff: eighth notes. Bass staff: eighth notes. Measures 11-12: Treble staff: eighth notes. Bass staff: eighth notes. Measures 13-14: Treble staff: eighth notes. Bass staff: eighth notes. Measures 15-16: Treble staff: eighth notes. Bass staff: eighth notes. Measures 17-18: Treble staff: eighth notes. Bass staff: eighth notes. Measures 19-20: Treble staff: eighth notes. Bass staff: eighth notes. Measures 21-22: Treble staff: eighth notes. Bass staff: eighth notes. Measures 23-24: Treble staff: eighth notes. Bass staff: eighth notes. Measures 25-26: Treble staff: eighth notes. Bass staff: eighth notes. Measures 27-28: Treble staff: eighth notes. Bass staff: eighth notes. Measures 29-30: Treble staff: eighth notes. Bass staff: eighth notes. Measures 31-32: Treble staff: eighth notes. Bass staff: eighth notes. Measures 33-34: Treble staff: eighth notes. Bass staff: eighth notes. Measures 35-36: Treble staff: eighth notes. Bass staff: eighth notes. Measures 37-38: Treble staff: eighth notes. Bass staff: eighth notes. Measures 39-40: Treble staff: eighth notes. Bass staff: eighth notes. Measures 41-42: Treble staff: eighth notes. Bass staff: eighth notes. Measures 43-44: Treble staff: eighth notes. Bass staff: eighth notes. Measures 45-46: Treble staff: eighth notes. Bass staff: eighth notes. Measures 47-48: Treble staff: eighth notes. Bass staff: eighth notes. Measures 49-50: Treble staff: eighth notes. Bass staff: eighth notes. Measures 51-52: Treble staff: eighth notes. Bass staff: eighth notes. Measures 53-54: Treble staff: eighth notes. Bass staff: eighth notes. Measures 55-56: Treble staff: eighth notes. Bass staff: eighth notes. Measures 57-58: Treble staff: eighth notes. Bass staff: eighth notes. Measures 59-60: Treble staff: eighth notes. Bass staff: eighth notes. Measures 61-62: Treble staff: eighth notes. Bass staff: eighth notes. Measures 63-64: Treble staff: eighth notes. Bass staff: eighth notes. Measures 65-66: Treble staff: eighth notes. Bass staff: eighth notes. Measures 67-68: Treble staff: eighth notes. Bass staff: eighth notes. Measures 69-70: Treble staff: eighth notes. Bass staff: eighth notes. Measures 71-72: Treble staff: eighth notes. Bass staff: eighth notes. Measures 73-74: Treble staff: eighth notes. Bass staff: eighth notes. Measures 75-76: Treble staff: eighth notes. Bass staff: eighth notes. Measures 77-78: Treble staff: eighth notes. Bass staff: eighth notes. Measures 79-80: Treble staff: eighth notes. Bass staff: eighth notes. Measures 81-82: Treble staff: eighth notes. Bass staff: eighth notes. Measures 83-84: Treble staff: eighth notes. Bass staff: eighth notes. Measures 85-86: Treble staff: eighth notes. Bass staff: eighth notes. Measures 87-88: Treble staff: eighth notes. Bass staff: eighth notes. Measures 89-90: Treble staff: eighth notes. Bass staff: eighth notes. Measures 91-92: Treble staff: eighth notes. Bass staff: eighth notes. Measures 93-94: Treble staff: eighth notes. Bass staff: eighth notes. Measures 95-96: Treble staff: eighth notes. Bass staff: eighth notes. Measures 97-98: Treble staff: eighth notes. Bass staff: eighth notes. Measures 99-100: Treble staff: eighth notes. Bass staff: eighth notes.

No. 208.—

Andante.

HOW LOVELY ARE THY TABERNACLES.

No. 209.
Andantino.

CHARACTERISTIC STUDIES. (Song Amid the Rain Drops.)

Sheet music for organ, No. 209, Andantino, Characteristic Studies, Song Amid the Rain Drops. The music is arranged in five systems of two staves each. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The music consists of a continuous series of sixteenth-note patterns. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The fourth system begins with a piano dynamic. The fifth system starts with a forte dynamic. The sixth system begins with a piano dynamic. The music concludes with a ritardando (Ritard.) instruction.

No. 210.—
Andantino.

CHARACTERISTIC STUDIES. (Rests and Legato.)

Sheet music for Organ, No. 210, Andantino, Characteristic Studies (Rests and Legato). The music is arranged in six staves. The first staff starts with a dynamic 'p' (pianissimo). The second staff begins with a dynamic 'f' (fortissimo). The third staff starts with a dynamic 'p' (pianissimo). The fourth staff starts with a dynamic 'f' (fortissimo). The fifth staff starts with a dynamic 'p' (pianissimo). The sixth staff ends with a dynamic 'D. C.' (Da Capo). The music consists of various organ chords and rests, with some legato markings indicated by dots above the notes.

No. 211.—

Andantino.

CHARACTERISTIC STUDIES. (Doubled Melody.)

The music is arranged in six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, indicated by various sharps and flats. The music consists of a continuous series of eighth and sixteenth note patterns, primarily consisting of chords and single notes, typical of organ study pieces.

CHARACTERISTIC STUDIES. (Doubled Melody.) Concluded.

No. 212.—

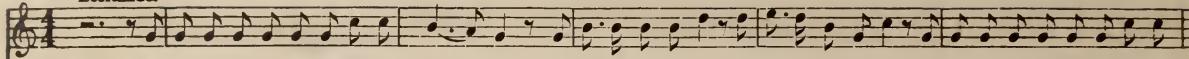
THE VALLEYS, VERDURE CLAD.

Allegretto.

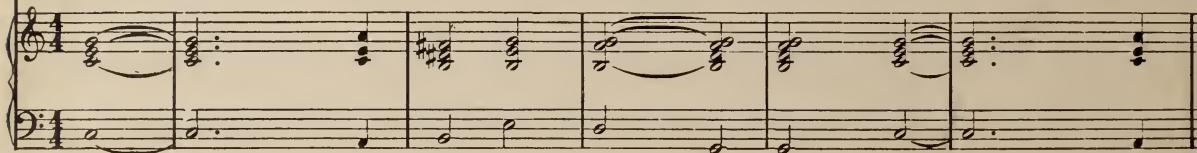
Fine.

D. C.

PARTING AND MEETING.

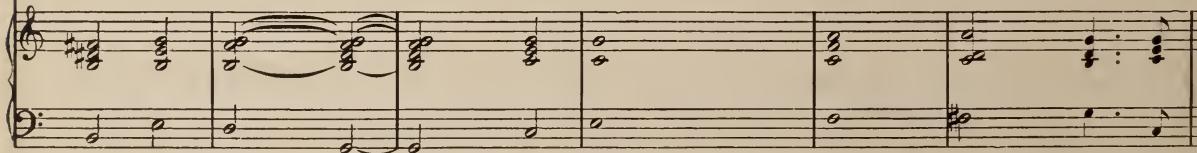
No. 213.—
Recitando.

1. A gal - lant ship her si - lent way is tak - ing, Far o'er the storm-y deep, Far o'er the storm-y deep; And for her sake some ten-der hearts are
 2. A home-bound ship her gladsome way is tak - ing, A - cross the In-dian deep, A - cross the In-dian deep; The summer winds a mer - ry mu - sic

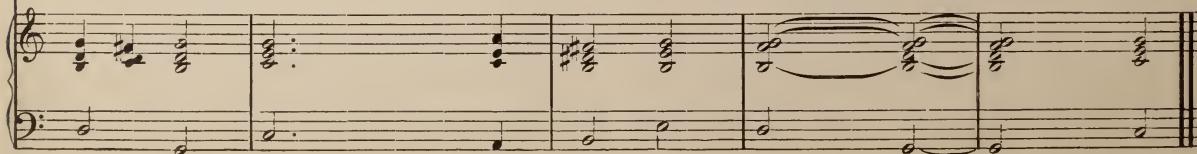


ach - ing, And some bright eyes still weep, And some bright eyes still weep; And O, how fond the part-ing words of
 mak - ing, While bil-lows round her leap, While bil-lows round her leap; And O, how fond the joy - ous words of

sor - row Poured from the heart's full store, the
 greet - ing Poured from the heart's full store, the



heart's full store; What ten - der yearn - ings for that bright to - mor - row, When part - ings are no more, When part - ings are no more.
 heart's full store; When ex - iled long at - test a - gain their meet - ing, To part on earth no more, To pa - on earth no more.



THE FIELDS BEYOND THE RIVER.

121

No. 214.—

Con Grazia.

THE FIELDS BEYOND THE RIVER.

Con Grazia.

121

No. 215.—

Andantino.

Sempre marento.

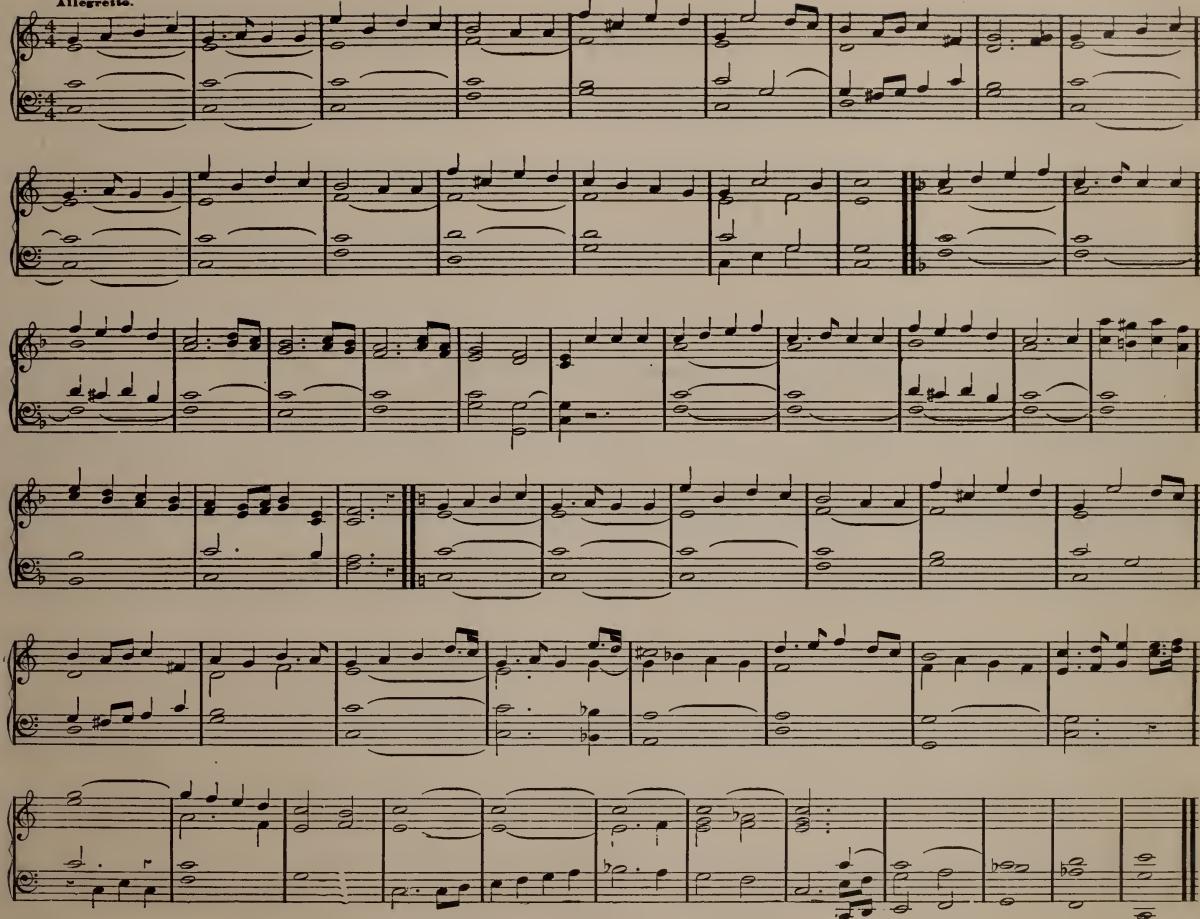
Sempre legato.

Un poco rit.

Rit. e Dim.

OH, GIVE THANKS.

123

No. 216.—
Allegretto.

BEHOLD, THE KING COMETH.

No. 217.—

Alia Marcia.

A musical score for a two-piano piece, numbered 217. The score consists of eight staves of music, divided into two systems. The first system (measures 1-12) begins with a piano dynamic (p) and a forte dynamic (f). The second system (measures 13-24) begins with a piano dynamic (p) and a forte dynamic (ff). The music is in common time and includes various musical elements such as eighth and sixteenth note patterns, basso continuo-like parts, and dynamic markings like forte (f) and piano (p).



No. 218.—
Andantino.

THE WAYS OF PEACE.

A musical score for two voices and piano. The top two staves are for the voices, and the bottom staff is for the piano. The score is divided into four sections: 1. A section starting with a forte dynamic and ending with a repeat sign. 2. A section starting with a piano dynamic and ending with a repeat sign. 3. A section starting with a forte dynamic and ending with a repeat sign. 4. A section starting with a piano dynamic and ending with a forte dynamic. The piano part features sustained notes and chords throughout the piece.

Fine.

D. C.

No. 219.—

Words by B. S. MONTGOMERY.

Moderato.

1. Roaming thro' the mea - dows Ling'ring by the stream While the laughing wa - ter's Woo each sunny beam; Dark eyes brightly
 2. Glad birds gai - ly sing - ing 'Mid the waving trees, Village joy-bells ring - ing gai - ly on the breeze; All the green earth

glancing, glancing 'neath the boughs of green, Joyous-ly we're dancing, dancing, Round our gyp - sy queen, Tra, la, la,
 smiling, smiling 'neath the buds of spring, Sunny hours be - guiling, guiling, Mer - ri - ly we sing, Tra, la, la,

la, la, la, Tra, la, la, la, la, la, la, la, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la.

AMONG THE PALMS.

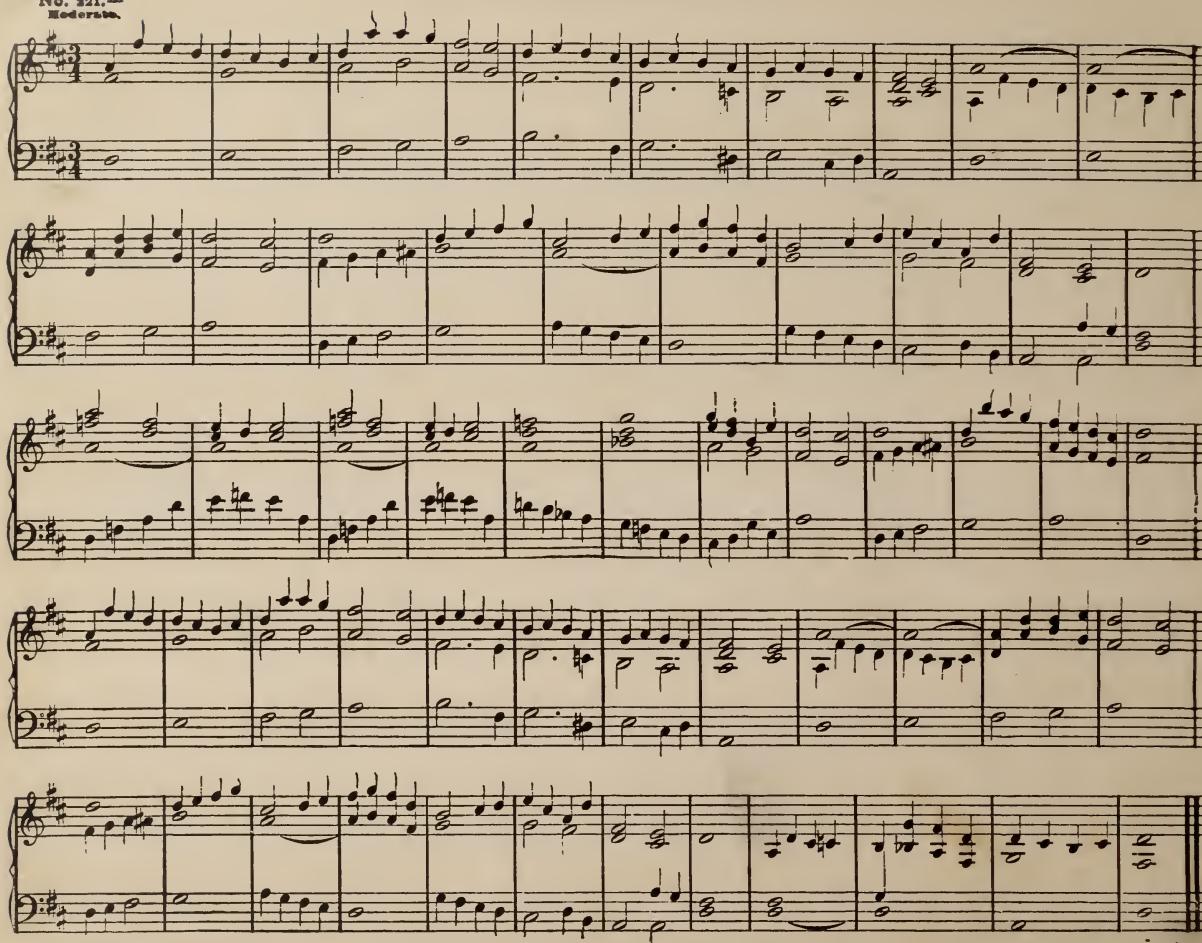
127

No. 220.—

With varied Expression.

A musical score for a four-hand piano piece, numbered No. 220. The score consists of eight staves of music, arranged in two systems of four staves each. The top system starts in common time (indicated by '4') and transitions to 2/4 time. The bottom system starts in 2/4 time and transitions to common time. The music is written in a variety of keys, including C major, G major, and D major. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The piece concludes with a 'Ritard.' (ritardando) instruction. The title 'AMONG THE PALMS.' is centered at the top of the page.

OUR CHEERFUL HOMAGE PAY.



JACK FROST.

129

No. 224.—

Agitato.

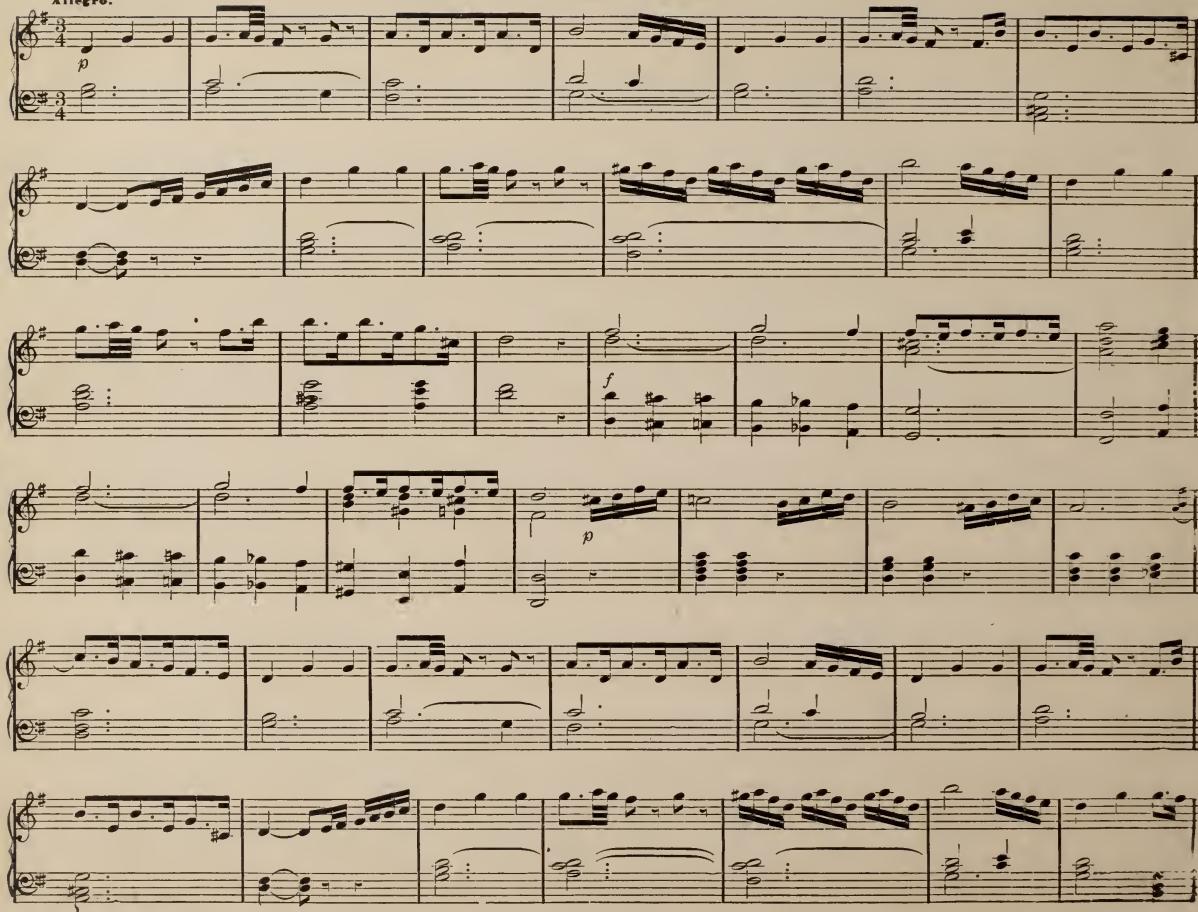
Repete tones rapidly in right hand, keeping the measure. They may be 16ths, or shorter.

1. Who hath bound the deep, deep riv - er? Who hath made the
 old oak shiv - er? Who hath wrapped the world in snow? Who hath made the wild winds blow? Sharp Jack Frost,
 Sharp Jack Frost. 2. Who doth ride o'er snow - y drift, On the night-wind keen and swift, O'er the land, and
 3. Who doth strike with i - cy dart, The way-worn trav' - ler to the heart? Who doth make the
 o'er the sea, Bent on mis - chieft, who is he? Sharp Jack Frost, Sharp Jack Frost.
 o - cean wave, The sea-man's home, the sea - man's grave? Sharp Jack Frost, Sharp Jack Frost.

WHITE WITH BLOSSOMS.

No. 222.—

Allegro.



WHITE WITH BLOSSOMS.—Concluded.

131

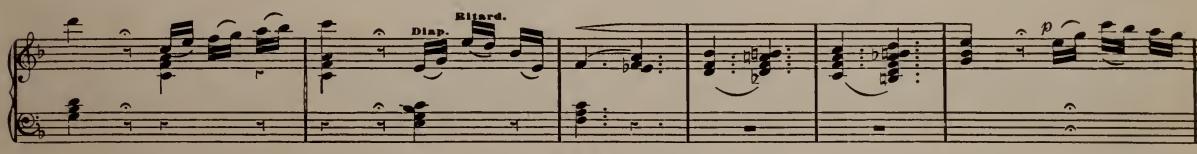
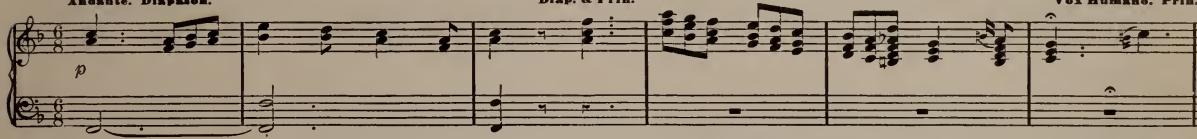


IMPROVISATA.

No. 223.—
Andante. Diapason.

Diap. & Prin.

H. E. MATTHEWS.
Vox Humana. Prin.



SCALES IN DOUBLE THIRDS AND SIXTHS.

No. 225.

BY THE BLUE SEA.

133

No. 226.—
Andante.Words by FREDERICK ENOCK.
Music by Sir HENRY SMART.

I. I stood where the summer tide flow - ing, Home-ward the bark gai - ly bore, But I saw the same o-cean was throw - ing
 2. My thought like the ti - dal wave flow - ing, Brings back the bright scenes of yore, While the ver - y same mem'ry is throw - ing

To - kens of wreck on the shore; While a voice 'mid the tide's song of glad - ness, Sighed through its sweet-ness to
 To - kens of wreck on the shore; On the mount - ains the blue heav - ens near - er, Hopes fraught with joy come to

me, And it filled all my heart with a sad - ness, By the blue . . . sea, By the blue
 me, But the wrecked hopes are ev - er the dear - er, By the blue . . . sea, etc.

Ad lib.

sea, By the blue, . . . the blue sea. . . .

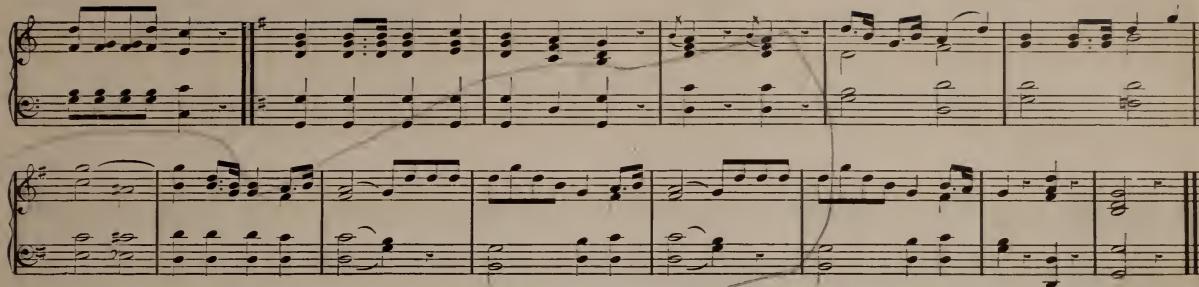
A tempo.

VICTORIOUS!

No. 227.—

Maestoso.

Sheet music for piano, featuring six staves of music. The music is in common time and consists of six measures per staff. The top two staves are treble clef, and the bottom four are bass clef. The first staff begins with a forte dynamic. The second staff begins with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff begins with a piano dynamic. The music is composed of eighth and sixteenth note patterns, with occasional quarter note rests.



BY THE RIVERS.

No. 228.—

Andantino Grazioso.

A musical score for a piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 12/8 time. The score includes a dynamic marking 'Fine.' at the end of the first section and 'D. C.' at the end of the second section. The music consists of a series of chords and rhythmic patterns, primarily eighth-note chords. The score is set against a light gray background with a faint, large watermark of the same musical score.

JOYFUL SUMMER.

Allegro.

No. 259.

H. R. Palmer.
Repeat an octave higher.

Sheet music for piano, 6 staves, Allegro, No. 259, Joyful Summer. The music is in common time and consists of six staves of musical notation. The top staff is in G major, the second and third staves are in C major, the fourth staff is in F major, the fifth staff is in G major, and the bottom staff is in C major. The music features various note values including eighth and sixteenth notes, rests, and dynamic markings like forte and piano. The notation includes treble and bass clefs, and the music is divided into measures by vertical bar lines. The piece is a continuous, flowing melody with harmonic changes indicated by key signatures and sharps/flats.

JOYFUL SUMMER.—Concluded.

137

The musical score consists of six staves of piano music. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music features various chords, including dominant 7th chords and 9th chords, with some notes tied over. The piece concludes with a final chord in G major.

TO THE WOODLAND.

No. 230.

SECONDO.

THE DANCE IN THE AIR.

No. 231.

Waltz movement.

SECONDO.

TO THE WOODLAND.

139

No. 230.—
Moderato.

PRIMO.

Sheet music for 'To the Woodland' (No. 230). The music is for two pianos (Primo and Secondo). The Primo part consists of six staves of sixteenth-note patterns. The Secondo part consists of six staves of eighth-note patterns. The piece ends with a 'Fine.' in the Primo part and a 'D.C.' in the Secondo part.

THE DANCE IN THE AIR.

No. 231.—
Waltz movement.

PRIMO.

Sheet music for 'The Dance in the Air' (No. 231). The music is for two pianos (Primo and Secondo). The Primo part consists of six staves of eighth-note patterns. The Secondo part consists of six staves of sixteenth-note patterns. The piece ends with a 'Fine.' in the Primo part and a 'D.C.' in the Secondo part.

BIRDS IN THE NIGHT. (Lullaby.)

No. 232.—
Andante.Words by LIONEL H. LEWIS.
Music by ARTHUR S. SULLIVAN.

mf Dolce.

I. Birds in the night that
2. Life may be sad for

soft - ly call, Winds in the night that strange - ly sigh, Come to me, help me, one and all, And murmur, murmur, murmur,
us that wake, Sleep, lit - tle bird, and dream not why, Soon is the sleep, but God can break, When an - gels whisper, whisper,

murmur ba - - - by's lul - la - by. Lul-la - by, lul - la - by, Lul - la, lul - la, lul - la, lul - la, lul - la - by.
an - gels whis - - - per lul - la - by. Lul-la - by, etc.

Ball.

Lul - la - by ba - by, While the hours run, Fair may the day be, When night is done; Lul - la - by ba - by, While the hours run, Lul - la - by,
Lul - la - by, Lul - la - by, Lul - la - by, Lul - la - by,

The musical score consists of six staves of music for voice and piano. The top two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The bottom four staves are for the voice, with the vocal line starting on a high note and descending. The vocal line is divided into two sections: the first section ends with a repeat sign and a double bar line, and the second section begins with a new key signature. The lyrics are integrated into the vocal line, with some words written above the staff and others below. The score is set in common time and includes dynamic markings such as 'mf', 'f', 'pp', and 'p'.

DREAMLAND.

141

No. 233.—

Andantino.

F. W. Root.

RI.

GLORIOUS MORNING.

No. 234.—

Alta Marcia.

The sheet music for "Glorious Morning" (No. 234) is a musical score for two staves. The top staff is in 4/4 time and consists of a treble staff and a bass staff. The bottom staff is also in 4/4 time and consists of two bass staves. The music is marked "Alta Marcia." The score includes various musical elements such as eighth and sixteenth note patterns, chords, and bass lines. The music is arranged for a two-piano or piano and organ performance.

GLORIOUS MORNING.—Concluded.

143

The image shows a page of sheet music for a piano piece. The music is divided into two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp (F#). The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp (F#). The music consists of eight measures. The first measure features eighth-note patterns in the treble and bass staves. The second measure contains eighth-note chords in both staves. The third measure has eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The fourth measure features eighth-note chords in both staves. The fifth measure has eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The sixth measure contains eighth-note chords in both staves. The seventh measure has eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The eighth measure concludes with eighth-note chords in both staves.

TRÄUMEREI.

SECOND.

SEARCH A BOOK

Andante espressivo.

π

Ritard

a tempo

Ritard.

Tempo.

• d1

Fine.

P.

TRÄUMEREI.

145

No. 235.—

PRIMO.

Arranged by F. W. Ries.

Andante espressivo.

19

THE DAY IS DONE.

Words by H. W. LONGFELLOW.
Music by M. W. BALFE.

Moderato molto. *p*

The day is done, and the darkness Falls from the wings of
pp **Cres.**

Cres. *f > > >*
night; As a feather is wafted downward From an eagle in his flight, From an eagle in his
pp

p
flight. I see the lights of the village, Gleam thro' the rain and the
Animando un poco.

Poco rit. **Cres.** mist, And a feeling of sadness comes o'er me, That my soul can not re-sist; A
Col canto. **Cres.** *f*

Andante. **Slower.** feeling of sadness and longing, That is not akin to pain, And resembles sorrow only, As the
pp **Cres.**

Sforz. mist re-sem-bles rain. **Come read to me some**

poem, Some sim-ple and heart-felt lay; That shall soothe this rest-less feeling, And

banish the thoughts of day. Not from the grand old mas-ters, Not from the ards sub-

Cres. lime. Whose dis-tant foot-steps ech-o Thro' the cor-idors of time, For like
Cres.

Accelerando. **Cres.** **String.** **Cres.** strains of mar-tial mu-sic, Their might-y thoughts suggest Life's end-less toil and en-
Cres. **String.** **Cres.**

THE DAY IS DONE.—Concluded.

147

f **Mall.** *f* **Rit.**

dev - or, And to-night I long for rest, To-night I long for rest.

f **Mall.** *f* **Rit.**

Tempo. **Sotto voce.**

Read from some humbler poet, Whose songs gushed from his heart, from his heart; As showers from the clouds of summer or tears from the eyelids start, Or tears from the eyelids start.

heart; As showers from the clouds of summer or tears from the eyelids start, Or tears from the eyelids start.

start. **Dim.** Who thru' long days of la-bor, And nights de-void of case, Still heard in his soul the mu-sic Of won-der-ful mel - o-dies. Such

pp **Animando un poco.**

Cres.

case, Still heard in his soul the mu-sic Of won-der-ful mel - o-dies. Such

Cres. *f*

Poco meno mosso. **solemnly and slow.**

songs have power to quiet The rest - less pulse of care, And come like the bese-
Siencato. **Cofia parte.**

Smore. **Rit.**

diction That follows af - ter prayer. Then read from the treasured volume, The poem of thy choice, And

Cres. *pp* **Riten.**

Rit. **Poco animato.**

lend to the rhyme of the po-et, The beau - ty of thy voice, And the night shall be filled with

Rit.

Rit. *p*

mu-sic, And the cares that infest the day, Shall fold their tents like the Arabs, And as

Rit.

Adagio assai. **Perdendosi.**

si - lently, si - lently, And as si - lently steal a - way.

Imitating the voice.

TO THE FESTIVAL.

No. 237.—
Moderato.

Musical score for 'To the Festival' (No. 237) in moderate tempo. The score consists of six staves of music for piano, featuring treble and bass clefs, dynamic markings like Cres., f, and p, and performance instructions like FINE, Dolce, and D. C. The music is in common time and includes various chords and rhythmic patterns.

1. **Measures 1-10:** Treble and bass staves. Dynamics: *sf*, *p*, *Cres.*, *p*. Measure 10 ends with a repeat sign.

2. **Measures 11-12:** Treble and bass staves. Dynamics: *p*, *Cres.*, *f*. Measure 12 ends with a repeat sign.

3. **Measures 13-14:** Treble and bass staves. Dynamics: *Cres.*, *f*.

4. **Measures 15-16:** Treble and bass staves. Dynamics: *sf*, *p*.

5. **Measures 17-18:** Treble and bass staves. Dynamics: *Cres.*

6. **Measures 19-20:** Treble and bass staves. Dynamics: *Dolce.*

7. **Measures 21-22:** Treble and bass staves. Dynamics: *D. C.*

MARCH OF THE REPUBLIC.

149

No. 238.—

Moltooso.

A musical score for 'March of the Republic' (No. 238). The score consists of eight staves of music. The first two staves are for the piano, featuring a treble clef and a bass clef, with a key signature of one sharp. The third staff is for the Baritone Solo, indicated by the text 'Baritone Solo.' above the staff. The fourth staff is for the piano. The fifth staff is for the Baritone Solo. The sixth staff is for the piano. The seventh staff is for the Baritone Solo. The eighth staff is for the piano. The music is in common time, with various dynamics and articulations. The piano parts include chords and rhythmic patterns, while the baritone solo part features sustained notes and eighth-note patterns.

MARCH OF THE REPUBLIC.—Continued.

A musical score for a band, consisting of five staves of music. The staves are arranged as follows: Treble clef (top), Bass clef, Treble clef, Bass clef, and Treble clef (bottom). The music is in common time. The score includes dynamic markings such as *ff* (fortissimo) and *p* (pianissimo). The first staff begins with a forte dynamic. The second staff features a bassoon solo with a dynamic marking of *p*. The third staff includes a section marked *Cres.* (crescendo). The fourth staff begins with a dynamic of *ff*. The fifth staff concludes the section. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with occasional rests and measure endings.

MARCH OF THE REPUBLIC.—Concluded.

A musical score for piano, featuring five staves of music. The top staff uses a treble clef and a bass clef, with a key signature of one sharp. The second staff uses a treble clef and a bass clef, with a key signature of one sharp. The third staff uses a treble clef and a bass clef, with a key signature of one sharp. The fourth staff uses a treble clef and a bass clef, with a key signature of one sharp. The fifth staff uses a treble clef and a bass clef, with a key signature of one sharp. The score includes various dynamics and markings, such as 'Cres.' (crescendo), 'f' (fortissimo), 'p' (pianissimo), 'm' (mezzo-forte), and 'ff' (fortississimo). The music consists of a series of chords and melodic lines, typical of a piano sonata or concerto.

NAZARETH.

No. 239.—

Moderato quasi Andante.

Though poor be the cham - ber, come

here, come and a - dore; Lo! the Lord of heav - en Hath to mor - tals giv - en,

Life for ev - er - more, Life for ev - er - more, Life for ev - er - more,

1. Shep - herds who fold - ed Your flocks be - side you,
 2. Kings from a far - land Draw near and be - hold him,
 3. Wind to the ce - dars, Shout, shout the sto - ry,

NAZARETH.—Concluded.

153

Tell what was told by an - gel voic - es near, . . . To you this night . . . is
 Led by the beam whose warn - ing bade ye come; . . . Your crowns cast down, . . . with
 Waves of the sea the tid - ings bear a - far; . . . The night is gone, . . . be-

born He who will guide you Thro' paths of peace, to liv - ing wa - ters clear.
 robe roy - al en - fold Him, Your King des - cends to earth from bright - er home. . .
 hold in all its glo - ry, All broad and bright th' E - tern - al mor - ning star.

Tho' poor be the cham - ber, come here, come and a - dore, . . . Lo! the Lord of Heav - en
 Tho' poor, etc. . . .
 Tho' poor, etc.

p

Cres. Dim.

Hath to mor - tals giv - en Life for ev - er - more. . . .

Cres. Dim.

Cres. Dim. *p*

WEDDING MARCH.

No. 240.—

Maestoso.

SECONDO.

STENDELSBONN.

WEDDING MARCH.

155

It will be an improvement to this piece to have the upper part strengthened by the addition of another instrument—a cornet would be best, but a flute or violin would do well. If neither can be done, let the upper part of the organ be so arranged as to be stronger than the lower part.

No. 240.

PRIMO.

NEW ARRANGEMENT.

Maestoso.

SECONDO.

The musical score consists of six staves of music for two pianos. The top two staves are for the right piano (Treble clef), and the bottom four staves are for the left piano (Bass clef). The music is in common time and features a variety of chords and rhythmic patterns, including eighth and sixteenth note figures. The score is divided into measures by vertical bar lines. The right piano part is mostly in the treble clef, while the left piano part is mostly in the bass clef. The music is continuous across the six staves, with no breaks or rests indicated between them.

WEDDING MARCH.—Continued.

157

PRIMO.

The sheet music is a piano duet score. It features two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music is divided into six systems, each starting with a treble clef and a key signature of one sharp (F#). The first system uses a common time signature. Subsequent systems switch to a 2/4 time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is composed of eighth-note chords in the bass staff and sixteenth-note patterns in the treble staff.

WEDDING MARCH. Continued.

SECONDO.

The musical score for the 'Wedding March. Continued.' consists of five staves of music for two pianos. The top two staves are labeled 'Primo' and the bottom three staves are labeled 'Secondo'. The music is in common time and features various musical elements such as eighth and sixteenth note patterns, chords, and rests. The notation includes treble and bass clefs, and the key signature changes throughout the piece.

WEDDING MARCH.—Concluded.

159

PRIMO.

PRIMO.

SECONDO.

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Much Importance.

Rules and Reasons for Correct Scale-finger- ing: A Manual for Teachers and Students.

By E. E. E. STEPHENS, 3rd Ed.

The importance of correct fingerings of scales is universally acknowledged. Its mystery implies a vast amount of conscientious and patient labor on the part of teacher and pupil.

"I think your plan as to concise direction of scale-fingerings is an *extremely good* one, and you have embraced a good deal in a small compass."—Dr. W. MASON.

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